THE READING ROOM, R.I.B.A. LIBRARY.

THE LIBRARY AND COLLECTIONS OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.

By the LIBRARIAN, RUDOLF DIRCKS.

Read before the Royal Institute of British Architects, Monday, 15th November 1920.

WITHIN the time limit of a single Paper I fear that it will not be possible to give more than a bird's-eye view of the Institute Collection of books and drawings. But I shall cover as much ground as I can in the time at my disposal.

When the President did me the honour to ask me to read a Paper on the contents of the Library he suggested that I should keep in view the requirements of students. The President's suggestion determined my method of treatment, which has been to glance at the possessions of the Institute in the light of architectural bibliography, and to indicate in each period what we have of value in the Library; to depict a sort of genealogical tree, beginning with Vitruvius and following with the hereditary branches.

When the Institute was founded in 1834 the formation of a library was one of the main instruments with which it was hoped to cultivate a more general knowledge of architecture, at a time when libraries were rarer institutions than they are to-day. The idea of the founders, however, extended beyond a collection of books and drawings: it embraced also a collection of a more general character, consisting of models of buildings, building stones and indeed practically any object, not too cumbrous, of architectural interest. But with the lapse of the time, the tendency was to restrict the collection to books, drawings and engravings; and the exigencies of space induced the Council from time to time to part with many of the objects which occupied space that could be better used for the accommodation of books and drawings.

Members of the Institute have every reason to be proud of their Library, not only because it is the finest collection of books and drawings possessed by any architectural society, but also on

account of the personal associations, both past and present, with the formation of the collection. It may seem a little paradoxical to be thankful that the Institute was not in the beginning a rich corporation with plenty of funds at its disposal for the purchase of books: but this very fact has given a priceless quality to the collection; it has given to the main and most valuable part the interest of personal association which could not be bought. One of the earliest documents in the possession of the Institute is a letter from Charles Barry (later Sir Charles Barry, and the architect of the Houses of Parliament) dated from Foley Place, 15th June 1835, addressed to "Dear Donaldson" (afterwards Emeritus Professor of Architecture at University College):—

"With the best wishes for the success of the Institute in all its objects, it has long been my intention to assist in encouraging that of collecting standard works, which I consider to be of paramount importance, and as the first public meeting is convened by the Institute for this evening it may be of use, by way of example, that the list of Donors should be as numerous as possible, I enclose a Draft for £20, which I will thank you to place to the Library fund in my name.

"Yours very truly,

"Charles Barry."

There is another letter from Sir Charles Barry, dated three years later (4th May 1838), with which he forwarded, on behalf of Sir James Drummond Stewart, the remarkable collection of original drawings by Bibiena, Panini and other distinguished Italian and French artists. I mention particularly Sir Charles Barry's letter as it is the earliest of typical correspondence indicating the interest of distinguished members of the Institute in forming the collection of books and drawings. In making this brief reference to the history of the Institute Library, I should like to recall to the memory of present members the names of Professor Donaldson, Professor Hayter Lewis, Wyatt Papworth and Professor George Aitchison, who were all enthusiastic in increasing the bibliographical value of the collection. Donations were constantly being made to the Library funds; Sir William Tite, for instance, in 1870 gave £500; but the most valuable gifts were of books received from their distinguished authors or collectors, men whose names occupy a prominent place in the architectural history of the last hundred years, both in England and abroad. In the first published lists of books printed in 1836 the names which appear first in the list are those of Percier and Fontaine, who presented a complete series of their published works. The Library was indebted to the King of Prussia for the presentation of Lepsius's monumental work on Egypt, and to the Prince Consort for various pamphlets. Amongst the distinguished authors who sent copies of their works were the Duke of Serradifalco (*Sicilian Antiquities*), Canina, Schliemann, Texier, Viollet-le-Duc (who presented his *Dictionary*), Charles Garnier (who presented a collection of working drawings for the Paris Opera, as well as six folio volumes of photographs of the sculpture and details of the same building), and many others. The most valuable contents of the libraries of James Fergusson, the historian, Professor Donaldson, and Arthur Cates were bequeathed to the Institute Library in which they had so often worked.

Before proceeding to the general contents of the Library I should like to refer to two publications with which the Institute and its members have been closely associated. The first—published in the early days under the title of *The Institute Transactions* and since 1893 under the title of *The Institute Journal*—contains the Sessional Papers read before the Institute, now comprising 68 volumes, and forms a valuable contribution to the architectural and archæological literature of the last eighty or ninety years. Among the contributors we find the name of practically every architectural author of distinction within the period in question: James Fergusson, Professor Cockerell, Wm. Burges, Professor Willis (his Paper on the "Construction of the Vaults of the Middle Ages" has been reprinted by the Institute, and is known to all students of Gothic architecture), J. K. Colling, G. Edmund Street, Owen Jones, A. H. Layard, Thomas Hayter Lewis, J. H. Parker, Pennethorne, Francis Cranmer Penrose, R. P. Pullan, H. Schliemann, Sir Gilbert Scott, Wm. Simpson ("Crimean Simpson," who

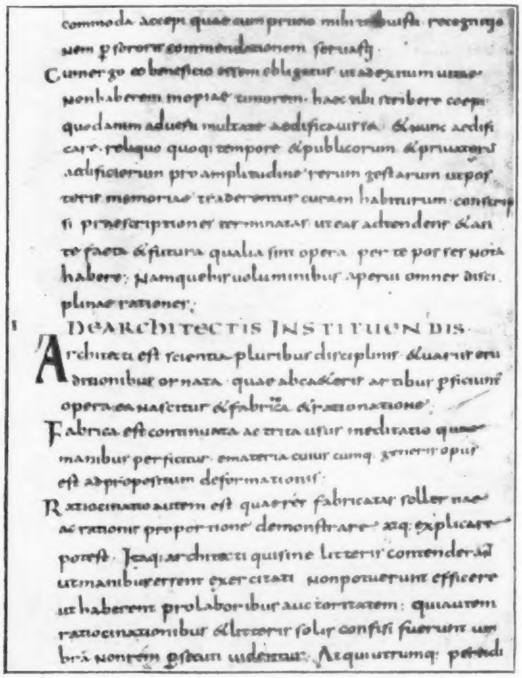
in later years presented two folio volumes of his Indian Sketches), Mr. E. C. Walcott (" Church and Conventual Arrangement "), Alfred Waterhouse, G. F. Bodley, and many others of the past as well as the many distinguished writers who are still with us. The other publication to which I referred are the eleven volumes (eight of text and three of illustrations) of the *Dictionary of Architecture*, published by the Architectural Publication Society, one of the most useful books of reference to the student of architecture that has ever been published. The Architectural Publication Society was founded in 1848 at the instigation of Wyatt Papworth " for the Promotion of Architectural Information intended for the Revival and Restoration, Investigation and Publication of Knowledge in Architecture, and the Arts connected therewith." Sir Charles Barry, Professor Cockerell, Sydney Smirke, Edward I'Anson and Robert Kerr were members of the original committee. The *Dictionary* in its present form was evolved from a scheme for the publication of promiscuous essays on subjects of architectural interest. The information in the *Dictionary* was compiled by ninety-one contributors, whose names are all more or less familiar as members of the Institute ; but the main labour of research and compilation was undoubtedly undertaken by Wyatt Papworth, the Honorary Secretary, who for forty-three years (the work was completed in 1892) must have given his time almost unreservedly to the task. The *Dictionary* contains 18,456 articles, 2,288 folio pages, 152 plates, and its total cost amounted to £9,550.

The contents of the Library cover pretty well the chronology of architectural literature from the time of the publication of Vitruvius (in 1486) to the present day, contained in some 19,000 volumes, over three thousand pamphlets, a few original manuscripts and many thousands of architectural drawings, engravings and photographs. As Mr. C. Harrison Townsend, in a Paper which he read before the Institute as recently as 1912, has dealt with the collection of drawings, I shall only refer to those which have appeared in published form or have some special relation to the period with which I am dealing.

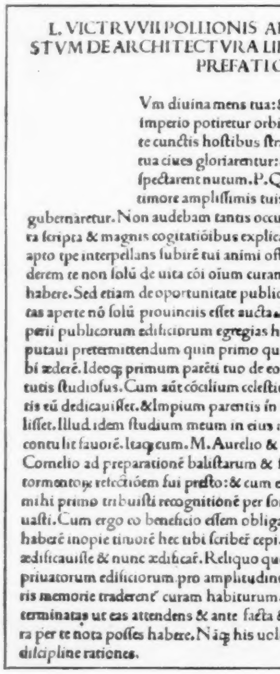
In taking a general survey of architectural literature, we find that the earliest and most important books were published in Italy, that France some years later caught the impetus of the Italian Renaissance, and that England, although it had an idiosyncratic literature, provided, for the most part, until the eighteenth century only a faint echo of the publications of Italy and France. It was not indeed until the appearance of the publications of the Society of Dilettanti that it assumed more than an insular importance, a position which it has since maintained. The most important authors on architecture, in the early days and since, were the most important architects. Architectural biography, I think, provides scarcely an instance in which the chief Italian architects of the Renaissance did not write on architecture or seek some form of literary expression, although their works may not have always been printed or may have been lost. Brunelleschi (said to be the earliest authority on the science of perspective) and Bramante are cases in point. There are bibliographical gaps in the Institute Library as in all libraries, some serious, which it is hoped may be filled in time ; but, taking the Library as a whole, its contents usually correspond adequately to the bibliographical lists published in the various histories of architecture.

The ten books of Vitruvius gave the first impetus to modern architectural literature, even before their appearance in printed form. He, as a writer, suggested an attitude and outlook towards the art of architecture that influenced all the early writers, Italian, French and English. The Library possesses one of the most complete collections in existence of the various editions of Vitruvius. The first edition was published in Rome in 1486, about forty years after the invention of printing in movable type, and the rapidity with which it was followed by later editions indicates not only the popularity of the author but the universal interest that was taken in architecture. Ten years later the work was reprinted in Florence, followed by editions in 1513 and 1522. In 1511 the Giocondo edition, the first to contain illustrations, was published in Venice and further editions were published at Strasbourg, Lyons and in Paris before the middle of the sixteenth century. These editions were

in Latin. The first Italian translation by Cesare Cesariano was published at Como in 1521, and again at Venice in 1524 and 1535, and again at Perugia in 1536. The first German translation appeared at Nuremberg in 1548, the first Spanish edition was published at Alcala in 1582, the first French translation by Jean Martin in Paris in 1547, and the first English translation, by William Newton, in London in 1771 and 1791, in two parts. An earlier abridged translation by Joseph Moxon, from the famous French edition of Perrault, was published in 1692 and ran through various editions, but was very inadequate. Numerous later English translations have appeared since Newton's time, the most familiar to students being Gwilt's, published in 1826. The Institute collection contains copies of all the first editions that I have mentioned, with many of them in their original bindings. There have been many charges of forgeries in literature, some of which have been justified (Alberti



A PAGE (REDUCED) FROM IXTH CENTURY MANUSCRIPT OF VITRUVIUS. British Museum.—Harleian MS. (No. 2767).



L. VICTRVVII POLLIONIS AD CESAREM AVGV STVM DE ARCHITECTVRA LIBER PRIMVS. PREFATIO

Vm diuina mens tua: & numen Impator Cæsar imperio potiretur orbis terrarũ: inuictaq; uirtute cunctis hostibus stratis triumpho uictoriaq; tua ciues gloriarentur: & gentes oẽs subacte tuũ spectarent nutum. P.Q.R. & Senatus liberatus timore amplissimis tuis cogitatiõibus cõsiliisq; gubernaretur. Non audebam tantis occupatiõibus de Architectura scripta & magnis cogitatiõibus explicata ædere. Metuens ne nõ apto tpe interpellans subirẽ tui animi offensionẽ. Cum uero attenderem te non solũ de uita cõi oium curam. P.Q. rei constitutionẽ habere. Sed etiam de oportunitate publicorumq; edificiorũ ut ciuitas aperte nõ solũ prouinciis esset aucta. Verũ etiã ut maiestas imperii publicorum edificiorum egregias haberet auctoritates. Non putaui pretermittendum quin primo quoq; tpe de his rebus ea tibi ædere. Ideoq; primum parẽti tuo de eo fueram notus & eius uirtutis studiosus. Cum aũt cõcilium celestium in sedibus imortalitatis eũ dedicauisset. & Impium parentis in tuam potestatem transtulisset. Illud idem studium meum in eius memoria permanens in te contulit fauorẽ. Itaq; cum. M. Aurelio & .P. Numidico &. CN. Cornelio ad preparationẽ balistarum & scorpionum reliquorũq; tormentorũ refectiõem fui presto: & cum eis cõmoda accepi: q̃ cum mihi primo tribuisti recognitionẽ per sororis cõmendationem seruasti. Cum ergo eo beneficio essem obligatus ut ad exitũ uite non haberẽ inopie timorẽ hec tibi scriberẽ cepi. q̃ animaduerti te multa ædificauisse & nunc ædificarẽ. Reliquo quoq; tpe & publicorum & priuatorum edificiorum pro amplitudine rerum gestarũ ut posteris memorie traderent curam habiturum. Conscripsi prescriptiões terminatas ut eas attendens & ante facta & futura qualia sint opera per te nota posses habere. Naq; his uoluminibus aperui omnes disciplinę rationes.

REDUCED FACSIMILE OF THE FIRST PAGE OF THE "EDITIO PRINCEPS" (1486) OF VITUVIUS, with the initial letter omitted.

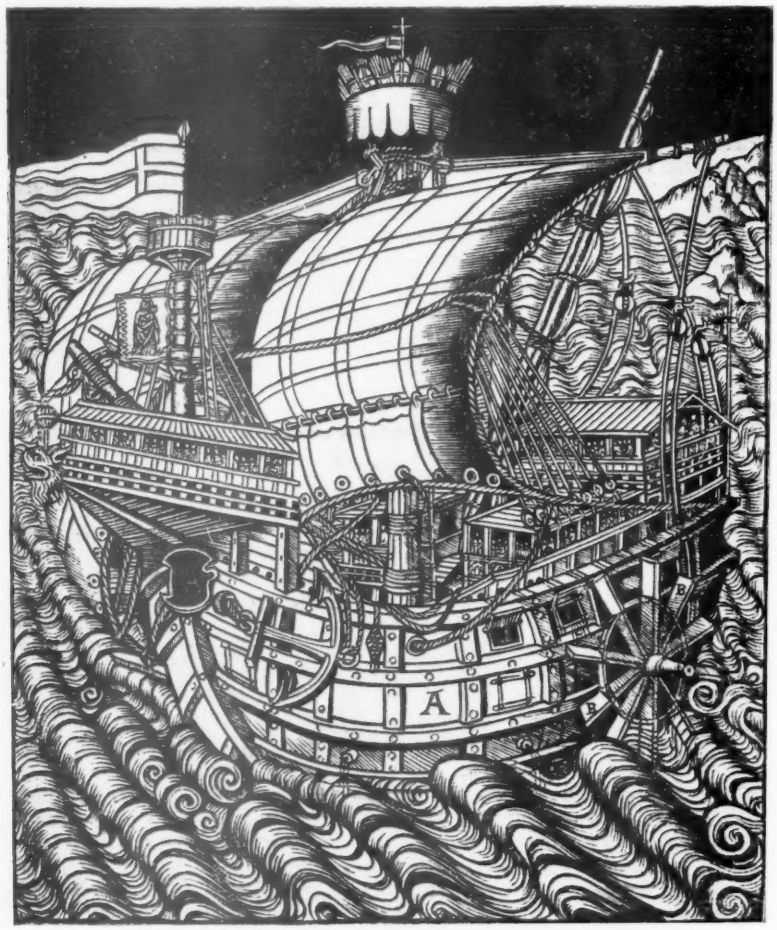
himself provided an amusing example as a young man in a fable entitled "Philodoxios," which he attributed to Lepidus, a comic Latin poet), and the *Libri decem* have not escaped the charge, although it has never, I think, been made by architects. The discussion first began in 1829, in a correspondence between a German philologist, named Schultz, and Goethe. The Institute published in 1896 a translation of a treatise, without undertaking any responsibility for the opinions of its author, Professor Ussing, of Copenhagen, who assumes *De architectura libri decem* to have been the work of an unscrupulous impostor and literary hack of the tenth century. In 1902, however, M. Victor Mortet contributed to the *Revue Archéologique* a Paper entitled "Recherches critiques sur Vitruve et son Œuvre," in which he takes the other side. Professor Aitchison once stated that Vitruvius was the handbook of the Middle Ages. In the British Museum there are six manuscript copies of Vitruvius, belonging to the ninth century and later, and there are two others in England, one in the Bodleian

and the other in the Library of St. John's College at Oxford. Although it is a little apart from my paper I cannot refrain from reproducing on the screen pages from the ninth and fifteenth century manuscripts. In each case I have selected pages which have worn well, although both copies are in an excellent state of preservation. The first is from the ninth century manuscript; the second, which I have chosen for the quality of the writing, is from the fifteenth century manuscript. I also give illustrations on the screen of a page from the *Editio princeps* of Sulpitius (1486) and of the binding of the first German edition, printed at Nuremberg in 1548, in untouched vellum on woodboards, with original thong and brass clasps and laced thong head bands.

Vitruvius in the first of his ten books draws up the qualifications essential to a good architect, which must seem ideally unattainable to any modern architectural student. If, indeed, the universal qualities which Vitruvius demands have been possessed by any man they were possessed by Leone Battista Alberti, one of the choicest spirits produced by the humanist movement in Italy, and one of the earliest architects of the Italian Renaissance. Alberti's ordered life was a romance of learning and artistic creation. He wrote as a specialist in many subjects, but only two of his smaller works were published during his lifetime. His most important work, and the most interesting to architects, is his *Opus præstantissimum de Re Ædificatoriâ*, in ten books, published in Florence a year earlier (1485) than Vitruvius's work was published in Rome. The copy of this edition in the Institute Library is supposed to have formed part of the library of Lord Burlington, and was later in the library of the Duke of Devonshire. A Latin edition was published in Paris in 1512 (the Institute copy was presented by M. Charles Texier), and a French translation by Jean Martin was also published in Paris in 1553, under the title *L'art de bien bastir*. A modern author suggested a few years ago that if this translation had not been published the architectonic revolution in France might not have occurred—a somewhat high-flown suggestion. Italian translations were published in Florence in 1550 and 1565, by C. Bartoli—I reproduce on the screen an engraving of Alberti from this edition (see page 55)—and it was from this translation that Leoni provided the English version, published in 1726, in three volumes, with Italian and English text in parallel columns. The Library possesses copies of these editions as well as others that were published in Venice and Bologna. According to a French student of Alberti's work, M. Poppelin, it is doubtful whether Alberti intended publishing explanatory plates in his book on architecture, a gap that was filled by Bartoli in his Italian translation. Alberti's literary activity extended beyond science and art to philosophy and the arts of poetry and sentiment. An interesting example of his lighter mood in literature is to be discovered in *Hecatomphila*, a duodecimo published in 1534, in italicised type, with no place or printer's name (but probably from the Venetian press), in which Alberti discourses as an expert on the art of love. A reproduction (reduced) of the title-page is given on page 55. This little book is written in the form of a prologue to a play and ends as the play is supposed to begin.

ORIGINAL BINDING OF FIRST GERMAN EDITION OF VITRUVIUS (Nuremberg, 1548).—R.I.B.A. Collection.

Alberti was the first of a line of distinguished Italian architects who wrote upon architecture, the most celebrated being Sebastiano Serlio, Barozzi da Vignola, Vincenzo Scamozzi and Andrea Palladio, whose works, both in architecture and literature, had a dominating influence on European architecture and upon architectural theory. The works of these Italian authors as well as many others of lesser prominence are adequately represented in the Institute Library. Serlio, who was born



From a Woodcut in the Cesariano Vitruvius (Como, 1521).
Showing a device for measuring distances travelled by sea.—(R.I.B.A. Collection)

at Bologna in 1475 just before the death of Alberti, has an especial interest for English students, as a translation out of Italian into Dutch and out of Dutch into English (in the latter respect like Miles Coverdale's Bible), by Robert Peake, was published in London in 1611 and was the earliest connected work on architecture which appeared in the English language. Peake's translation was dedicated to "the High and Mighty Prince Henry, Prince of Wales," and is, I believe, the only English translation of Serlio. The Institute Library possesses one complete copy of this work and a second copy with the first book omitted. So far as the Italian editions are concerned, the Library is indebted to

Mr. Max Clarke for the very rare volume on the Five Orders, *Regole Generali di Architettura sopra le cinque maniere degli edifici*, published in Venice by Francesco Marcolini Da Forli, in 1537, which, so far as is known, was the first book published by Serlio. The Library also possesses Venetian editions of his completed work of 1551, 1566, 1584 (7 books), 1619 (the 7 books), 1663 (5 books). The last edition contains a copy of Serlio's portrait which I give on the screen. On the ground of association, the Institute Library is probably happiest in the possession of the quarto edition of 1619, which contains a note in the handwriting of Sir James Thornhill (the painter associated with the decoration of St. Paul's Cathedral and Greenwich Hospital) as follows: "This was Inigo Jones's Book, afterwards Mr. Webb's [name rather blotted], then Mr. Churchill's, then Sir J. Thornhill's." The Mr. Webb was no doubt John Webb, Inigo Jones's relative or son-in-law; there was a Mr. Churchill, I believe, associated with Wren at Greenwich Hospital. In other handwriting there is the signature of Rd. Williamson, and again, underneath, "This book is the property of P. Nicholson 1813," who was no doubt the compiler of the *Dictionary of Architecture* and the prolific author of other works connected with building at the end of the eighteenth and beginning of the nineteenth century. The second and last time that Jones visited Italy was between the years 1613–1614, so that, as this copy of Serlio was not printed until 1619, it must have come into his hands after his return. The book contains numerous marginal notes (unfortunately too closely shaved by some careless binder), but I am unable to identify the careful handwriting with Inigo Jones's more impulsive penmanship: it possesses more, perhaps, the character of John Webb's.

LEONE BATTISTA ALBERTI.
(R.I.B.A. Collection.)

TITLE-PAGE OF ALBERTI'S "HECATOMPHILA" (1534 Edition).
(R.I.B.A. Collection.)

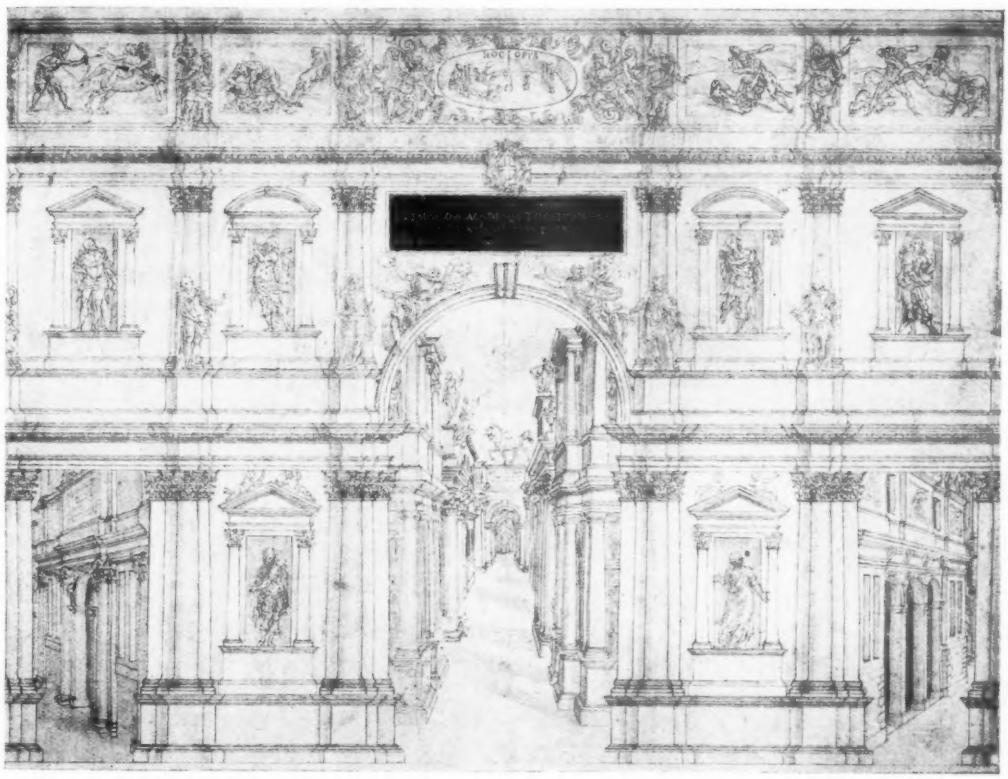
Serlio was well known in France, where he died, both as an architect and author: but it was an Italian architect, Barozzi da Vignola, born some thirty years later, whose book, *Regola delli cinque ordini d'Architettura*, became the standard text book of French students and architects. His other book was *Le due Regole della prospettiva pratica*. His works are represented in the Library by various Italian editions which contain the additional plates of doorways by Michel Angelo. Bound with the Roman edition of 1617 with the engravings by Francesco Villamena is the *Libro d'Antonio Labacco appartenente a l'architettura nel qual si figurano alcune notabili Antiquita di Roma*, containing

36 plates, including title page and a page of text. Labacco, who was a pupil of San Gallo, lived in Rome for forty years, and these plates are from the first edition of a work published in 1557. We have also various French editions of Vignola, including that of D'Aviler, who accompanied Desgodetz to Rome in 1614 and was with him captured by Algerian pirates on the way. Two English editions appeared within a few years of each other. The first was by John Leeke, "Hydrographer to the King's Most Excellent Majesty," who printed and sold mathematical instruments and maps at the Signe of the Atlas, in Russell Street. "The dark and improper directions" which Joseph Moxon found in Leeke's work induced him to undertake a fresh, and certainly a more idiomatic and lucid, translation, which was published in small octavo in 1655 with the title *Vignola or the Compleat Architect*, and ran through numerous editions. Joseph Moxon also published in 1670 a work on Perspective, stating that he was induced to do so because the translation of Serlio, published in 1611, contained the only information in English on the subject. Moxon's work is also valuable on account of the engravings by William Faithorne, the elder (1616–1691), which are now rare. It is a little curious that Moxon, who was familiar with Vignola's writings, does not refer to his treatise on the same subject which was published in Rome in 1583.

THE FIRST EDITION OF PALLADIO'S "I QUATTRO LIBRI DELL'ARCHITETTURA," WITH LORD BURLINGTON'S SIGNATURE.—(R.I.B.A. Collection.)

As we have seen, the writings of Serlio and Vignola were not unknown to English readers in the seventeenth century, but it was a famous contemporary of Vignola, Palladio, whose influence, largely due to the enthusiasm of Lord Burlington, became the most authoritative in this country. The Library has the first edition of Palladio's *Quattro Libri dell' Architettura*, published ten years before his death in Venice, 1570, which contains the autograph of Lord Burlington on the title page, and no doubt formed part of his library. The Library also possesses a reprint of this work published at Venice in 1601, and also the 1616 edition. Palladio published two other books, *L'Antichità di Roma*, in Venice, 1534, of which we have the edition in Latin and Italian, with notes by C. Fairfax, published at Oxford in 1709, and the *Commentari di C. Giulio Cesare con le figure in rame degli alloggiamenti, de'fatti d'arme, etc.*, 4o. Rome, 1618, the second edition, with illustrations showing the disposition of armed forces. Numerous translations of Palladio's four books began to appear in the seventeenth century. The earliest, and then only the first book, was made by Richards, and published in 1633, which ran through at least twelve editions. The 7th edition, which is the earliest in the Library, was printed for H. Tracy at the Three Bibles, on London Bridge (1708), and contains an illustration of "the new model of St. Paul's

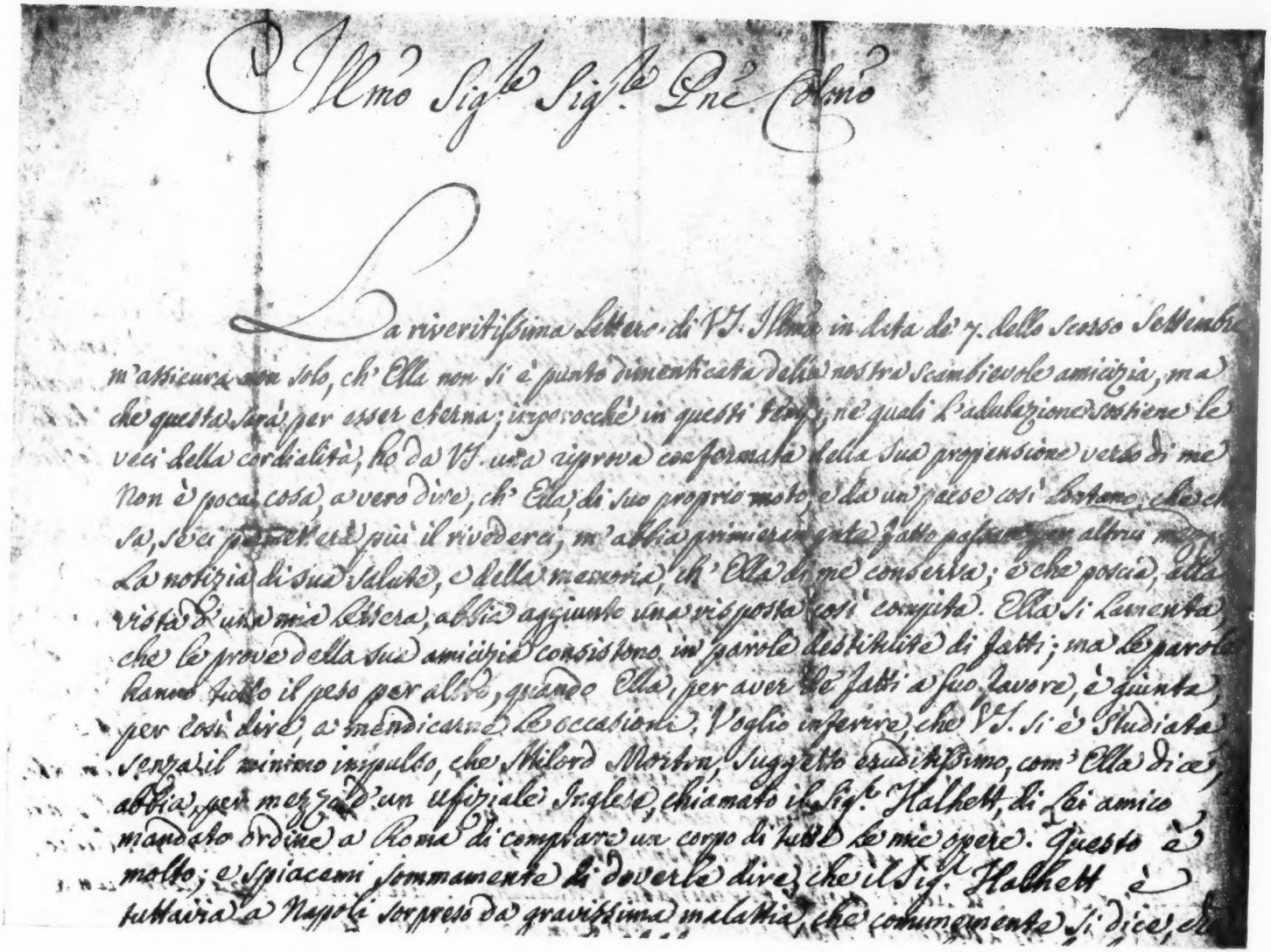
in London, as it is to be built," and subsequent editions contain illustrations of the Cathedral " as it is now rebuilt." Leoni, the protégé of Lord Burlington, Isaac Ware, and Edward Hoppus were later responsible for translations. Leoni's handsome edition was published in 1715 in English, French and Italian, with copper plates engraved by Bernard Picart, a well-known French engraver who had settled at Amsterdam. There is a well-known copy of Palladio in Worcester College Library, Oxford, containing marginal notes by Inigo Jones. Leoni copied these notes, which he intended to incorporate in the first edition of his translation, but they did not appear until the third edition in 1742. Palladio, like his predecessors, Alberti, Serlio and Vignola, visited Rome—the quarry of all the great architects of the Renaissance—where he measured and drew the famous buildings of antiquity, the Roman Baths,



PORTION OF A DRAWING OF THE OLYMPIC THEATRE, VICENZA.—Palladio Series, Burlington-Devonshire Collection

These drawings after his death remained buried and forgotten in a house at Masera, near Asolo, which he designed for Monsignore Daniello Barbaro, where Lord Burlington discovered them.

Lord Burlington published in London, in 1730, for private circulation, a selection from the drawings of the Baths, with the Italian title, *Fabbriche Antiche disegnate da Andrea Palladio e date in luce da R. Conte di Burlington*, containing sixteen double and eight single plates, a rare volume, of which the Library possesses a copy. In his introduction to the volume Lord Burlington foreshadows the publication of a further volume of Palladio's drawings, an intention which, however, was never carried into effect. Ottavio Bertotti Scamozzi published in Vicenza, in 1785, a book on the Baths of Rome, largely founded on Lord Burlington's publication. Charles Cameron, who " measured many



Illmo Sigr Sigr Prone Colmo

La riveritissima Lettera di VS. Illma in data de' 7. dello scorso Settembre
m'assicura non solo, ch' Ella non si è punto dimenticata della nostra scambievole amicizia, ma
che questa sarà per esser eterna; imperocchè in questi tempi, ne' quali l'adulazione sostiene le
veci della cordialità, ho da VS. una riprova conformata della sua propensione verso di me.
Non è poca cosa, a vero dire, ch' Ella, di suo proprio moto, e da un paese così lontano, abbia
sa, s'è promettesse più il rivedersi, m'abbia prima in grato fatto pasare un altro mio
La notizia di sua salute, e della memoria, ch' Ella di me conserva; e che poscia, alla
vista d'una mia lettera, abbia aggiunto una risposta così compita. Ella si lamenta,
che le prove della sua amicizia consistono in parole destituite di fatti; ma le parole
hanno fatto il peso per altro, grande Ella, per aver de' fatti a suo lavore, è giunta,
per così dire, a mendicarne le occasioni. Voglio inferire, che VS. si è studiata
senza il minimo impulso, che Milord Morton, Suggetto eruditissimo, com' Ella dice,
abbia, per mezzo d'un ufiziale Inglese, chiamato il Sigr Halhett, di Lei amico
mandato ordine a Roma di comprare un corpo di tutte le mie opere. Questo è
molto; e spiacemi sommamente di doverle dire che il Sig. Halhett è
tuttavia a Napoli sorpreso da gravissima malattia, che cominciando si dice, ch

PART OF THE FIRST PAGE OF AN ORIGINAL LETTER FROM PIRANESI TO ROBERT MYLNE. (R.I.B.A. Collection.)

of the buildings on the spot," republished the drawings again, with many additions, in 1772, second edition 1775, which we have. Scamozzi in 1776–83 published at Vicenza four folio volumes dealing with Palladio's own buildings, and a second edition was published in French in 1786, and a second Italian edition in 1796; both the latter copies are in the Library. Palladian bibliography is extensive, and forms one of the most important chapters in histories dealing with the Italian Renaissance and later architecture.

The fourth great protagonist of the Italian Renaissance and authority on the orders and principles of architecture, Vincenzo Scamozzi, published two books, the first at Venice in 1583, *Discorsi sopra l'Antichità di Roma*, with forty copperplate engravings by Battista Pittoni, a brother Vicentino; the second, *Dell' idea della Architettura universale*, published thirty-two years later (fo. Venice, 1615), is a voluminous work, containing in two volumes 722 pages, without including the pages of a copious and useful index. The first editions of both these works are on the Library shelves. As in the case of his predecessors, translations of his works appeared in other countries, although not very speedily. A much abridged English translation, made from the Dutch, was published in London in 1669 under the title of *The Mirrour of Architecture or the Ground-Rules of the Art of Building exactly laid down by Vincent Scamozzi Mr. Builder of Venice*; an abridged translation also appeared at Nuremberg in 1678. D'Aviler was responsible for a French translation published in 1685.

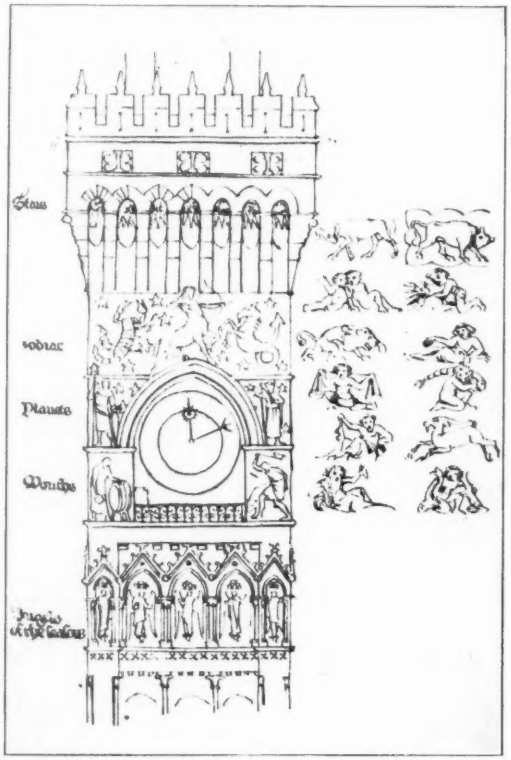
The works of other Italian writers during the Renaissance are represented in the Institute collection, but with Scamozzi we come to the end of a definite period. We have later the cosmopolitan architects of the members of the Galli Bibiena family, who built theatres, devised stage scenery, and organised the festivals for court celebrations, chiefly in Austria, and wrote books. The authorship of the books of the various members of the family (there were five altogether) presents something of the same bibliographical difficulty as the earlier family of the Du Cerceau, in France; it is, at any rate, a little confusing. In the Drummond Stewart collection of drawings we possess original examples of the brilliant draughtsmanship of two members of this family—Ferdinand and his son, Giuseppe.

With the works of Piranesi we arrive at a culminating point of architectural draughtsmanship. The seventeen volumes possessed by the Institute, including the famous *Carceri* volume, form a fairly complete set of his engravings, and are stated by Mr. A. M. Hind, the authority on the various states of the plates, to form a good set. Piranesi, although he never visited England, was, as we know, intimately associated with Robert Adam (to whom he dedicated the 1762 edition of his *Campo Marzio dell' Antica Roma*) and a friend of George Dance, Robert Mylne, and other English and Scottish architects of the eighteenth century, who, no doubt, influenced by the Early Italians, sought and found in Rome the foundation of their architectural education and inspiration. The Institute possesses an interesting testimony to the close and friendly relations existing between Piranesi and Robert Adam and Robert Mylne—directly, in a letter from Piranesi to Robert Mylne, and indirectly in a business letter from Robert Adam to his bankers and agents, James and Clerk, of London. Piranesi's letter, consisting of three closely written folio pages, is far the more interesting and was written on the 11th November 1760, when his *Della Magnificenza ed Architettura de Romani* was on the point of publication, but was being delayed by the Pope—to whom the book was dedicated—"from whose sovereign beneficence," he states in the letter, "I have received a present of 1,000 Roman scudi." In the letter, which touches more matters of interest than I can possibly refer to, Piranesi deplores the inaccuracy of Desgodetz; he informs Mylne "that the statues and marble reliefs are being executed at the Trevi Fountain, and that the monks of S. Croce have caused the Amphitheatrum Castrense to be excavated in order to render the site better suited for agriculture." It is generally known that Piranesi engraved some plates for the *Works in Architecture* by Robert and James Adam (four plates of sections and details of Sion House in part iv. of the second volume), "the largest," according to the authors, "he has ever attempted in regular architecture"; but it is not so well known that he engraved for Robert

Mylne a view of two arches of Blackfriars Bridge (now replaced), which was published in 1766, and of which two copies are preserved in the Institute collection.

While I am speaking of Italian authors I should like to refer to the original drawings of Italian architecture (but not by an Italian) a recent gift, for which the Institute is indebted to Mr. St. Clair Baddeley. When Peter Paul Rubens visited Italy between the years 1600 and 1608 he, according to his biographer, Dr. Waagen, remained longer at Genoa than any other part of Italy, and "as an occupation of secondary importance he took sketches of the most interesting palaces which were afterwards published (Antwerp 1613–1622) in two folio volumes of engravings, *Palazzi di Genova*." Mr. Baddeley's present comprises 120 of the 139 original drawings made for the book, supplemented

CARVING OF A CHURCH STALL FROM VILLARD DE HONNECOURT, from Lassus and Darcel.—(R.I.B.A. Collection).



A SKETCH FROM WM. BURGES' SKETCH BOOK, showing a design for the Tower of the New Law Courts.

by sixteen copperplate engravings of the drawings which are missing, all bound together in one folio volume. The title-page of the published work states that the drawings were "*raccolti e designati da P.P.R.*," and in the preface Rubens says, "In this little work I give the plans, elevations and façades and two sections of certain palaces which I collected at Genoa, not without trouble and expense, although I had the good fortune to be able to avail myself to some extent of the work of another." The engravings are ascribed to Nicholas Ryckmans, the Flemish engraver, whose signature is on the first plate; but the ascription of the authorship of the drawings to Rubens himself is problematical, although notes on many of the drawings bear a close resemblance to his handwriting. Although Rubens was accused by later authorities of inaccuracy, and was inaccurate, in these drawings, this does not diminish interest in the collection or the pleasure in its possession.

Since the beginning of the nineteenth century the volume of literature on the architecture of the Italian Renaissance has been considerable and is well known to all students. During the last thirty or forty years photography has replaced engraving, with which art the literature of architecture had been so closely associated since the invention of printing. If this and "process-block" substitution have increased the illustrative value of books it has certainly lessened their artistic interest.

Before dealing more generally with the early French books in the Library, I should like to refer for a moment to the sketch book of Villard de Honnecourt, of which a facsimile copy was published in Paris in 1858, under the direction of MM. Lassus and Darcel. The original, formerly in the Abbey of Saint-Germain-des-Près, is now in the Bibliothèque Nationale. Although the volume is confined to sketches with marginal notes, it is, as a whole, a document of a most personal and intimate kind and throws considerable light on the manner of life and thought of a Gothic architect of the early part of the thirteenth century. The author was born at Honnecourt, on the Scheldt, near Cambrai. He was probably the architect of the choir of Cambrai Cathedral, now destroyed. He visited Laon, Chartres, Lausanne and Rheims (the last named during the building of the cathedral). He then visited Hungary, in the capacity, it is supposed, of a master mason. He worked in collaboration with Pierre de Corbie, a mediæval architect, whose name has not been lost. His sketches show his skill as an artist, and indicate a variety of interest that recalls Leonardo da Vinci, but invested with Gothic spirit and feeling. The second page of the sketch book contains the following dedication :

"Villard de Honnecourt salutes you, and prays all those who work in the various kind of work contained in this book to pray for his soul, and to remember him ; for in this book one may find great assistance in learning the principles of masonry and construction in carpentry. You will also find in it the method of drawing the figure as geometry commends and enjoins." It is perhaps a far cry from Villard de Honnecourt to Wm. Burges ; but the Institute possesses a sketch book of Wm. Burges in which the drawings, also made on vellum, suggest the influence both in form and matter of the earlier book with which Burges was quite familiar.

PHILIBERT DE L'ORME. (R.I.B.A. Collection)

Architectural literature, after the invention of printing, followed pretty much the same course in France as it did in Italy, but not until some half a century later. Philibert de l'Orme's *Nouvelles Inventions pour bien bastir, et à petits Fraiz,* was published in 1561, and Jean Bullant's *Reigles generalle d'architecture des cinq manieres de colonnes* was published three years later. It may, however, be taken for granted that the works of Vitruvius, Alberti and the Italian writers of the early days of the Renaissance, were well known to French students. The Library contains an extensive collection of the French authors from the time of De l'Orme to the present day. The works of Jean Bullant, one of the earliest architects of the French Renaissance, are not, however, represented in the collection. Perhaps my mentioning the omission may induce some lucky possessor of his book on the Five Orders to despoil himself in the interests of a larger public. I regret also that we have only in facsimile the complete edition of the books of Jacques François Blondel, although we have an imperfect copy of the original edition. Three great contemporaries, Bullant, De l'Orme and J. A. Du Cerceau, are identified with the early architectural literature of France. In France, although in the following century, De l'Orme occupied pretty much the same position as Alberti in Italy. Both men were possessed by a vast intellectual energy and capacity for hard work ; but De l'Orme had not Alberti's abundant versatility. He was the author of two books ; and in something of the

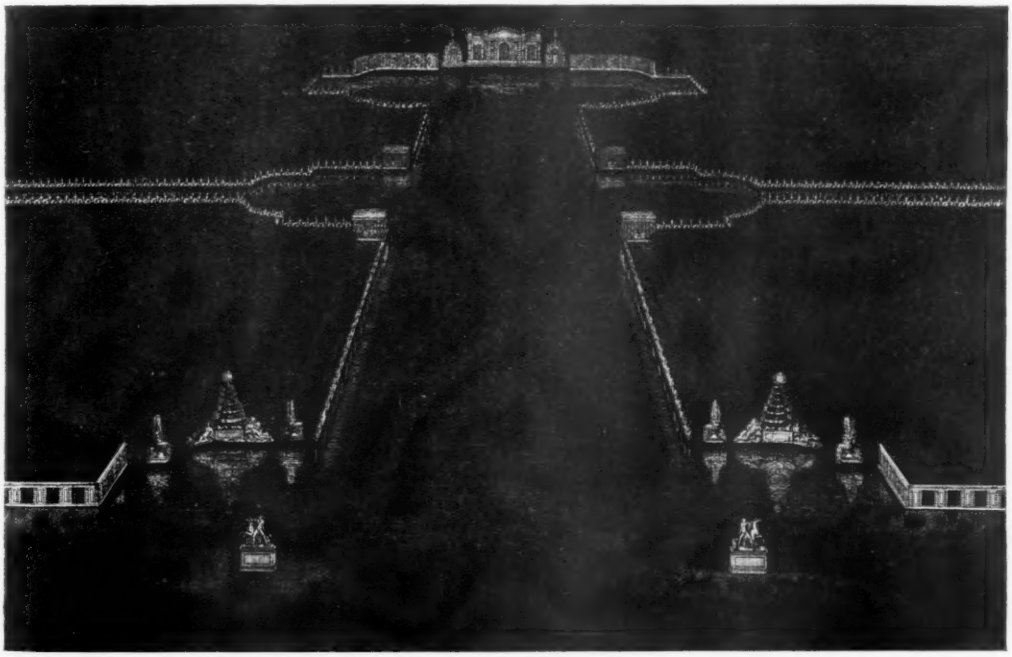
same manner in which Voltaire referred to Shakespeare, at a later time, he gave credit to himself for having introduced into France a better method of construction than the barbarous Gothic—*telle façon barbare*. He states in an epistle to the readers in his *Nouvelles Inventions pour bien bastir* that he began, at the age of fifteen, what we would now call the practice of architecture—*les œuvres que j'ay commandé et ordonné faire depuis l'eage de quinze ans*, and that he had visited various countries. It appears that in his young manhood he spent four years in Rome. The book contains a dedication to Charles IX. and is a specimen of the flamboyant dedications in which authors indulged until the eighteenth century. In this dedication he supplicates the Omnipotent " to endow the monarch with the wisdom of Solomon, the magnanimity of Charlemagne, the dexterity of Cæsar, the strength of Samson, the knowledge of Plato, the eloquence of Cicero, the prudence of Aaron, the constancy of Socrates, and the happiness of Augustus." There are numerous plates in the book illustrating his discoveries in the science of construction. De l'Orme's second work was *Le premier Tome de l'Architecture*, published in 1567, consisting of nine books, amply illustrated with wood-cuts. The Institute copy bears the date of a year later. In Worcester College Library there is a copy of this edition containing the autograph of Inigo Jones. We have also the 1648 edition of his complete works, published at Rouen, which contains a portrait of the author.

Just as De l'Orme devoted himself largely to the exposition of architectural construction and the practical side of building, his contemporary Jacques Androuet du Cerceau, the most famous member of a distinguished family of artists, devoted himself more to the study of design and to illustration. There is some conflict of opinion as to whether Du Cerceau was an architect, whether, indeed, he was more than a draughtsman and an illustrator of architecture. De Geymüller and Sir Reginald Blomfield are exponents of the opposing views. The same uncertainty seems to exist in regard to his visit to Rome, although it is generally presumed that he was there about the same time as De l'Orme—that is, somewhere between the years 1531 and 1534; but whether Du Cerceau was an architect or not scarcely, if at all, diminishes his value to the student. His great qualifications as an architectural draughtsman and engraver are expressed in *Des plus excellents bastiments de France* which provides an invaluable record of contemporary building of the sixteenth century. This work was published in two volumes, of which the Library possesses the first edition of the first volume, published in 1576, bound together with the 1607 edition of the second volume (originally published in 1579), as well as the 1611 and 1615 editions of his *Livre d'Architecture*, and the first edition of his *Livre des Edifices Antiques des Romains*, published in 1584. Mr. W. H. Ward, the author of *Architecture of the Renaissance in France*, published a few years ago reproductions in photogravure of a series of Du Cerceau's drawings which are preserved in the British Museum. I give on the screen, for the purpose of comparison as well as to show Du Cerceau's variety of manner in the two forms of art, each so accomplished in its way, a drawing of the Château de Blois taken from Mr. Ward's book, and as it appeared as an engraving in *Des plus excellents bastiments de France*.

Apart from the gaps I have mentioned, the Institute collection of French works is representative and generally complete. It includes the first edition (1623) of Pierre Le Muet's *Manière de bien bastir pour toutes sortes de personnes*, of which an English translation was published in 1670 under the title of *The Art of Fair Building*; Mathurin Jousse's *Le Secret d'Architecture* (1642) and Perrault's *Ordonnance des cinq Espèces de colonnes selon la methode des Anciens* (1683 edition). The last work, which was translated into English by John James of Greenwich (the architect of St. George's, Hanover Square) in 1707, contains the charming vignettes by John Sturt. Perrault's greatest literary achievement was, perhaps, his translation of Vitruvius, with a scholarly commentary, published in 1673. The first and three later editions are in the Library.

The engravings of Jean Marot and his son Daniel have become very rare, and the order and time of their publication, even with Destailleur to consult, is a difficult matter to disentangle. The Institute possesses two copies of the edition known as " Le Grand Marot,"—one forming part of the

Fergusson bequest, and the other bought at the sale of Lord Bessborough's collection in 1884, but neither copy with a title page. The Bessborough copy contains 220 plates and the Fergusson copy 156 plates. The Institute copy of "Le Petit Marot," *Recueil des Plans Profils et Elevations des plusieurs Palais, Chasteaux, Eglises, Sepultures grotes et Hostels bâtis en Paris et aux environs avec beaucoup de magnificence par les meilleurs architectes du Royaume*, a small quarto volume, is probably the 1670 edition of this rare work, containing 122 plates without the title page. Daniel Marot, who collaborated with his father and Jean Le Pautre in the production of engravings, was obliged to leave France owing to the religious persecutions which followed the Edict of Nantes (22nd October 1685), and settled in Holland, where he carried on his work as a decorator and architect. He accompanied William of Orange to England in 1688 and bore the title of *Architecte du Roi*. A reminiscence of his visit to



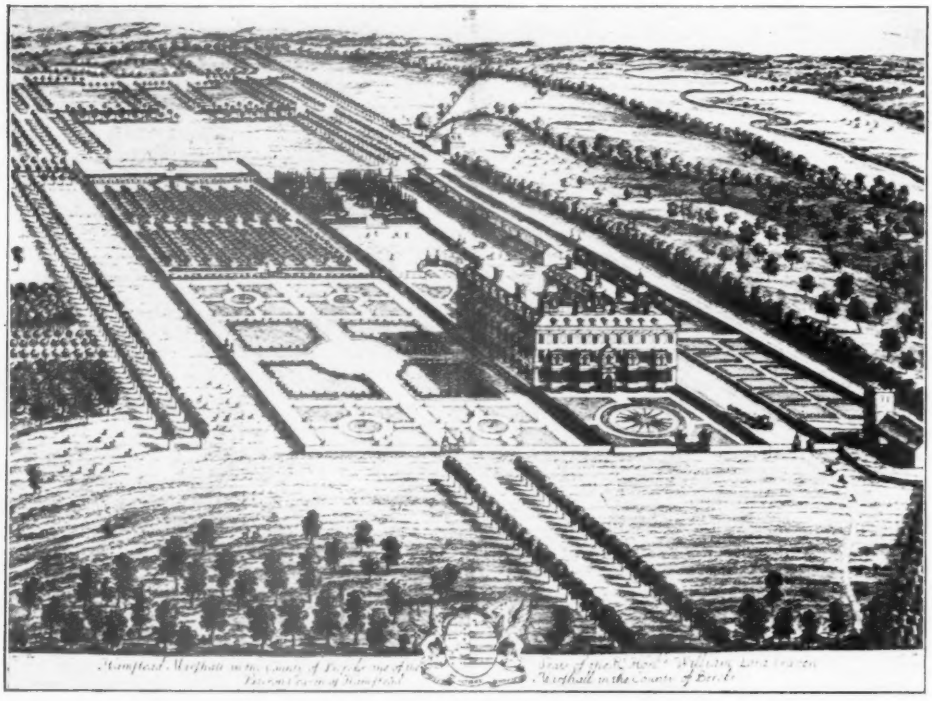
ILLUMINATED DISPLAY AT VERSAILLES, 12th May, 1664. From the *Cabinet du Roi* Series.—(R.I.B.A. Collection.)

England is to be found in his *Œuvres du sieur D. Marot, contenant plusieurs Pensées utiles aux Architectes, Peintres, Sculpteurs, Orfévres, Jardiniers et autres* (fo. Amsterdam, 1712) (of which we only possess a reproduction published at Berlin in 1892), which contains the plan of a garden bearing the inscription *Parterre d'Ampton Court*; but, I believe, there is no record to indicate that Marot was associated with the planning of the garden at Hampton Court. The book also contains designs for a royal carriage for the King of England made at The Hague in 1698, not unlike the ornate equipage which is still used by the present King and Queen on State occasions. Whatever may be the prevailing opinion of the taste of the style Louis XIV., Destailleur regards Daniel Marot as one of its most typical exponents. His versatility in the invention of ornate design was certainly remarkable.

The works of the two brothers Jean and Antoine Le Pautre are represented in the Library—the first, the celebrated draughtsman and engraver, the second, "*Architecte du Roi*," his slightly younger brother. The Institute does not, unfortunately, possess a copy of the published volume of this most notable

artist and designer of the Louis XIV. period. The selection of his work, published by Decloux and Doury in 1850, *Collection des plus Belles Compositions*, by Jean Le Pautre, is not very satisfactory. His engravings are, however, to be found in numerous other works. We find them in Desgodetz's *Les Edifices Antiques de Rome* (fo. Paris 1682), and in the remarkable series of engravings known as the *Cabinet du Roi* collection. Le Pautre's versatility in design was so admired that French architects, towards the end of the eighteenth century, recommended the study of his work to their pupils *afin de réchauffer l'imagination*, and probably do so to-day. The Institute's fine collection of the *Cabinet du Roi* series of engravings, contained in twenty-two large folio volumes, is one of its most valuable possessions, and marks a brilliant epoch in the history of the art of French engraving. This splendid series of engravings originated in the King's desire to present to his brother monarchs and other distinguished persons a record of his achievements, and those of his predecessors, as a collector of works of art, as a builder, as a conqueror in battle as well as of the great ceremonial occasions at Versailles and elsewhere. It is especially interesting to architects on account of the engravings of the buildings of Versailles, and other royal buildings, by Le Pautre, Israel de Silvestre, J. Marot and other great engravers of the time. The engravings are interesting as a record of the art of engraving at one of its greatest periods by its most eminent exponents including, besides those I have named, the work of Gérard Audran, Edelinck, Baudouins and others. I give you on the screen an engraving by Le Pautre of an illuminated display at Versailles (see p. 63), and one of Silvestre's views of Versailles.

(To be continued.)



ENGRAVING OF LORD CRAVEN'S HOUSE AT HAMPSTEAD MARSHALL, BERKSHIRE, designed by Sir Balthazar Gerbier, from Knyff & Kips' "Nouveau Theatre de la Grande Bretagne," 1708.—(R.I.B.A. Collectio)

ARCHITECTURAL EDUCATION.

Papers read at the Franco-British Conference of Architects held at Paris, 12th-13th November, 1920.

III.—THE SCHOOL OF ARCHITECTURE, LIVERPOOL UNIVERSITY.

Any real attempt to organise a system of architectural education in the United Kingdom has only been made during the last twenty-five years; whilst in France a definite scholastic method has been established and developed for over two and a half centuries. It necessarily follows, therefore, that as far as the technique of training in architecture is concerned we have come here with the object rather of receiving than of giving advice.

Till the foundation of the Liverpool University School in 1894 there was no institution in Great Britain giving full-time organised teaching in architecture throughout the day. Now we have several such schools, of which two—the Liverpool University and the Architectural Association Schools—have set up courses of instruction of five years' duration. The five years' course of the Liverpool School leads either to a Diploma or, in the case of matriculated students, to a Degree—that of Bachelor of Architecture—the Liverpool School having academic status. Both the five years' courses established at Liverpool and at the Architectural Association School have recently been recognised by the Royal Institute of British Architects as of sufficient thoroughness and merit virtually to qualify graduates of those courses for membership of the Institute, a qualification which will certainly confer the right to practise under the terms of any statutory registration of architects that may in the future come into force.

But although no scholastic system of architectural education in any sense comparable to that of the Ecole des Beaux-Arts was in operation until recent times, it must not be understood that the art of architecture was not taught in England. It was taught in the way which obtained throughout the Mediæval period, and which persisted so extensively in Europe during and after the Renaissance; that is to say, it was taught by the practising master to his immediate pupils. The studio or office of the architect performed, in effect, or was expected to perform, a double function; it was regarded not only as an instrument of practice, but as a vehicle of instruction. The system differed from the French atelier in that the students acquired their knowledge incidentally whilst assisting in the work of the master. So long as a general agreement regarding traditions of design existed, the results of this method were in many ways sufficiently satisfactory. But with the collapse of tradition which the Romantic Movements brought about in England, utter confusion followed in the teaching and practice of architecture. From an impersonal social art developing in a definite manner toward a definite end it became an affair, not simply of conflicting and rapidly succeeding fashions, but of chaotic individualism. And it is with this heritage of disorder that the British Schools of Architecture have still to contend in their efforts to stabilise and give logical direction to the development of the art which it is their business to teach.

The first necessity for a school of architecture in England is, in our opinion, that it should make a decisive choice of tradition; and that, having made that choice, it should adhere to it. By a tradition we mean not simply a phase or style, but a general convention such as the Mediæval or Classical. When the field of selection is so wide, the available knowledge of past and present conventions so vast, we believe it to be imperative that a policy of concentration should be adopted if there is to be any effective continuity in the teaching of a school. A five years' course may be regarded as the maximum period of full-time attendance which can practically be required of students. It is our experience that, within the very strict limitations necessarily imposed by a course of such length, no more than the principles and method of a single broad tradition of design can be inculcated. The whole field may and, we think, should be surveyed theoretically and historically by means of lectures, the study of illustrations, drawings, models, and casts, and by reading and travel under direction; but instruction in design cannot, we are persuaded, be undertaken with profit in the same manner. Sufficient time is lacking in which to attempt to do it; and even if it were possible to extend the period of full-time study, it would not seem to us to be to the advantage of any school that it should profess an invertebrate catholicity in design; for the vigour of a school of architecture must be dependent on the strength of its artistic convictions, and these will be revealed in the consistency of its practice.

On several grounds—æsthetic, historical, and philosophic—the Liverpool University School has elected to teach design in the terms of the classical tradition and in those terms alone. It has at no time departed from its original decision, and has never had cause to regret that it deliberately accepted the limitations involved. They have been to it nothing but a source of strength, and have made possible such definite reputation as the school possesses. That all schools should adopt the same tradition is not to be expected; nor is it to be desired. For it is clearly necessary to the proper functioning of architecture at the present time, when it is called upon to serve a civilisation so complex as our own, that it should be richly varied in its means of expression. If all schools accepted the same limited artistic creed, a universal stereotyped fashion would arise—a fashion inherently incapable of meeting all the legitimate claims that might be made upon its resources. The evil would obviously be still further aggravated if, in place of a number of separate schools collaborating on equal terms in the work of architectural education, a supreme school were to be created in the Metropolis, and were, through a centralised organisation, given the opportunity of dictat-

ing the stylistic training of the profession. Such a school might be swept by a fashion, as was the Beaux-Arts School at the time of the Art Nouveau Movement. A number of independent schools forms a series of outposts against such a fluctuation of fashion.

The architecture which we believe can most fittingly embody the majority of the programmes of our civilisation is a developed classical architecture. But the material of the classical tradition is, in itself, so great and so varied in kind that it can only be fully interpreted through the agency of several schools, each with its own attitude and distinct contributive function. Furthermore, there are a minority of special programmes—ecclesiastical and others—which, under particular conditions, may call for statement in a manner outside the classical convention. For the training of artists who shall be competent to deal with these occasions, specialist schools are perhaps advisable. In any case no single school, we believe, can, for the reason given, effectively cover in its educational capacity the total field of practice. Yet the whole field must be covered if all our architecture is to be worthily conceived and executed. Therefore the only solution is to be found in maintaining a number of schools.

In the United Kingdom that number need not be high. A multitude of small schools would be less useful than a few large ones established in the capital and in the chief provincial centres. Only large schools of architecture can acquire the staff and elaborate equipment which are necessary to the teaching of their subject, and it is only in large schools that students obtain the full benefit of working together in groups, of gaining varied experience in assisting each other, and in observing each other's methods. A school of sufficient size is also able to continue to attract to its studios old post-graduate members whose continued presence is invaluable in sustaining its methods and particular tradition.

The atelier system, as we understand and would endeavour to reproduce it in Great Britain, presupposes that the practising patrons are themselves competently trained in design; that they are the products of an architectural, not a business education; and that they follow a scholastic and not an individual tradition. This being so, it would appear for some little time to be impossible to extend the atelier system much farther in our country than has already been done The fruits of the recently established school training are beginning to be apparent amongst the ranks of the practitioners, but probably a generation will have to elapse before the profession is really leavened by architects who have received a thorough grounding in their art in an architectural school, and who consequently understand the principles of logical instruction in architecture. For this reason the Liverpool University School, in the use it makes of the atelier system, limits its choice of patrons to practising graduates of the school.

One of the chief difficulties confronting architectural educationists at present is the problem of correlating school training and actual practice. The difficulty is accentuated in England by reason of the gulf separating the average office-trained architect established in practice from the school-graduated student. It is a problem which, in that aspect, will only be nearer solution when all practitioners shall have themselves passed through the schools. In the meantime the Liverpool School achieves a partial reconciliation between the two worlds of the studio and the office by so arranging the curriculum of the last two years of its five-year course that students can pass six months of their fourth and fifth years respectively in approved architectural offices. Should this experiment justify itself the arrangement may conceivably in the future be still further extended.

A point which we would stress in the curriculum of the Liverpool School is the importance given to measuring old buildings of established merit. This measuring is first undertaken during the summer vacation at the end of the first year or session of school study, when the elements of form and construction have been absorbed and before any larger attempt is made at design. The compositions thereafter produced in the second year of study at once show the effect of the measured drawings which have been made. The student has an avenue of approach to design; and the comparative sobriety of his subsequent projects and the practicability of his details we attribute to the intimate acquaintance with good work which he makes whilst measuring. We consider, indeed, that the English insistence on the measuring of old buildings has a direct practical value that constitutes an important contribution to architectural education.

For the rest, concerning the actual technique of training, we would add nothing, because, as we said at the outset, upon that subject we approach our French colleagues to learn and not to teach.

The question of administration we believe to be on a different plane, as the conditions affecting it in France and in the United Kingdom are essentially different. And for that reason we believe that we must work out our own problem of scholastic organisation and control. In France we know that the highest prestige is enjoyed by the educational institutions of Paris, and that ultimate qualifying status is conferred by them; that a tradition of centralisation dating from Louis XIV has an historic justification of its own, exemplified in the unrivalled record of the Beaux-Arts itself. But in the United Kingdom conditions of another order prevail. Our natural tendency in the highest grades of professional education is toward decentralisation and devolution to the furthest extent that is compatible with unity of control and a proper subordination of the interests of the parts to the interests of the whole. British educational institutions of the first rank are not State institutions, neither are they concentrated in London. In the form of virtually autonomous universities they are

distributed throughout the provinces. Their traditions and resources, the training which they give, confer ultimate prestige; and in consequence it is those professions whose members are exclusively trained through the medium of the Universities that in Great Britain enjoy the highest status.

Statement approved by the Board of Studies of Architecture and Civic Design, 26th October 1920. Signed on behalf of the Board by

C. H. REILLY, *Professor of Architecture, Chairman of the Board;* LIONEL B. BUDDEN, *Lecturer in Theory of Architecture and Convener to the Board;* PATRICK ABERCROMBIE, *Professor of Civic Design;* E. R. F. COLE, *Lecturer in Design;* J. E. MARSHALL, *Lecturer in Construction.*

IV.—THE POSITION OF ARCHITECTURAL EDUCATION IN SCOTLAND.

By ALEXANDER N. PATERSON, A.R.S.A. [*F.*], President of the Scottish Institute of Architects.

While the subject entrusted to me in the Draft Programme of the Conference is given as "The Work of the Schools of Architecture in Scotland," I prefer, with your permission, to deal with it under the somewhat wider title indicated above. Also, I must preface any contribution to the Conference with the statement that, although invited by our Secretary, M. de Lafontaine, to take part as "official representative of the Architectural Schools in Scotland," and happy, from not a little inside knowledge, to speak of and for them, I have no authority from these Institutions to appear as their delegate.

In those days, which seem to me, alas! so far away, and yet, as time is reckoned in the history of nations and institutions, is but as yesterday, when I first found myself in Paris, enrolled as a student in the Atelier Pascal and at the Ecole des Beaux-Arts, such a thing as school training of the young architect was non-existent throughout the whole of Great Britain. Exception should perhaps be made of a class held on certain evenings of the week by the Royal Academy in London, and ably taught by the late Mr. Phené Spiers, himself a former pupil of the same atelier; but with so limited an opportunity the effect of such a course on the mass of students throughout the country was inappreciable.

Since these days what an advance has been made! Already, gentlemen, you have heard from the preceding speakers something of what has been and is being done in London, and, as regards the English provinces, in Liverpool. We, in Scotland, have not been behindhand. To-day we have four centres of training: at Edinburgh, Glasgow, Aberdeen, and Dundee—the three former with a full course of instruction, equivalent in most respects (except as to its long tradition) to that at the Beaux-Arts in my time; the last mentioned on a more restricted scale.

But before dealing in detail with the aims and activities of these several schools, it will be of advantage to take notice of the outside influences affecting the scheme of education of the young architect in Scotland at the present time. These, in the main, are four: (1) H.M. Government, acting through the Scottish Education Department; (2) The Board of Governors of the above-mentioned Central Institutions, together with the Principals and Directors of their Architectural Departments; (3) the practising architects throughout the country, but principally in these centres; and (4) only recently, the Institute of Scottish Architects. To these should perhaps be added the R.I.B.A., with the Board of Architectural Education created by it, in view of a certain amount of direction given to the course of studies in the Scottish Schools by the Preliminary, Intermediate, and Final Examinations of which you have already heard. But such influence is very limited; indeed, the courses of instruction in at least some of our schools were settled on much their present lines before the Institute's graded examinations were introduced, and the proportion of Scottish students who have hitherto gone forward for the R.I.B.A. Intermediate and Final Examinations in order to qualify as Associates is comparatively limited—at least, of such as have remained in Scotland.

The first-mentioned of these controlling influences, the Scottish Education Department, supplies the funds required for the upkeep of the schools, in general to the extent of about three-fourths of the amount employed, the remainder being contributed locally from fees and endowments, etc., and requires, in consequence, to be satisfied as to the nature and sufficiency of the curriculum, the qualifications of the staff, etc. It endeavours, not altogether successfully, to keep all the schools up to the same standard by requiring the several Boards to hold joint meetings of representatives from each for the settlement of a common policy, and it appoints the Assessor who, along with a local jury of Architects, decides as to the sufficiency of the works submitted for the Diploma (afterwards referred to).

In connection with the above reference to funds, it may be mentioned in passing that grants and endowments permit of the fees paid by the students being fixed at a very moderate rate, if not so munificently remitted altogether as at the Beaux-Arts in this City of Light! Before the war, the covering fee per session of nine months for the full curriculum in day classes, amounted to £10 10s.; it has now been raised to £15 15s. For the students who are unable to afford even these fees, many bursaries are available from the Education Authorities. Besides these, maintenance and travelling scholarships of various values are granted.

Of the Board and Directors of the Schools—the second controlling factor—it need only be said that with them rest the responsible duties of appointing the staffs, and, in consultation with them, of fixing in detail the course of study.

The influence of the practising architects as a body requires more consideration. While the advantage, and indeed the necessity, of school teaching is now generally recognised, the older method of training—that by apprenticeship or pupilage in an office—still maintains its importance, and rightly so as we believe. At its best, indeed, the school is regarded only as an essential supplement to the office, for there only, in the daily task of copying or preparing working drawings and on the works in course of erection from these, is the student brought into direct touch with the real aim and end of Architecture—buildings sound in construction and fitted to their purposes (and if sound and fit, beautiful in essence), as against designs "in the air," the purpose and life of which are rounded off and completed on the drawing board.

In Scotland the system of pupilage, with a premium paid to the employer on entrance to the office, has never, with rare exceptions, been adopted. Instead, the apprenticeship system has been, and remains, the general rule, under which the youth undertakes an engagement of (generally) five years during which, while learning the profession, he is paid a small salary rising from year to year, and on completion of his term is recognised as a full-fledged draughtsman. When school training was first introduced, the classes were generally confined to the evening or early morning, the day being devoted to office work, but as the curriculum developed, this was found to put too great a strain on the student, and to draw out interminably the completion of the course. It has, therefore, become the rule that, for students aspiring to the Diploma, while a proportion of the classes may be taken in the evening, at least two sessions of day work must be included. How then to link this up with the term of apprenticeship has become a problem, not yet altogether solved. Here comes in the influence of the body of practising architects whose concurrence is necessary in regard to any system of "sandwiching" the office and school work of their assistants, and here also that of the Institute of Scottish Architects, equally concerned with the national advancement of Architecture through the fullest development of the school training, and in the practical interests of its members on the business side. On this matter the Education Committee of the Institute, with the approval of the Central Council and of its constituent branches or "chapters," has recently issued a series of "Recommendations," from which I quote the following:—

(1) That no youth be engaged as an apprentice unless he is at least sixteen years of age and has the Intermediate Certificate (of the Scottish Education Department) or a general education at least equal to that certificate or to that required from Probationers of the R.I.B.A.

(2) That five years should be the standard terms of apprenticeship, but this period should include time spent by the apprentice as a student in day classes at a recognised school of architecture up to a maximum of three years, and on the understanding that summer vacations be spent in the office of the Architect to whom the pupil is articled or engaged—*i.e.*, making the minimum time which must be spent at actual office work, apart from day classes, two full years and three summer vacations. *Note.*—The remaining attendance at day classes required for a diploma in architecture should be spent after the apprenticeship is completed.

(3) That the employer makes arrangements that will enable the pupil to take full advantage of the facilities which are available in his district for architectural instruction in day or evening classes and that he make it a condition of apprenticeship that the pupil attend these classes.

In other respects also the Institute is directly influencing the educational position in Scotland. By a conference already held with the heads of the Education Department and one under consideration with the Directors of the schools, it aims at co-ordinating the work and strengthening the position of these and ultimately securing affiliation with the Universities in their respective centres, with, as an objective in this connection, the supplementing of the present Diploma by a Degree in Architecture. It has also undertaken the general direction of the National Art Survey, under which, with Government assistance, selected students in the schools have for many years been engaged in making measured drawings of characteristic examples of Scottish Architecture and, in conjunction with the "Board of Trustees," which has hitherto acted as custodians of the drawings, are proceeding to publish the results under cost price for the benefit of students.

Having thus endeavoured, gentlemen, to give you an "air survey" of the present position of architectural education in Scotland, we may now descend to take a closer view of the work being done in the schools to-day. This purpose, I think, will best be effected by confining my description, in the main, to the Glasgow School of Architecture, as being the one with which I am most closely in touch, and which, while the largest of the Scottish institutions, is with one or two exceptions, which may be noted, fairly typical of the group.

Until 1904 two architectural courses were conducted at Glasgow, in the School of Art and the Royal Technical College respectively. In that year they were amalgamated, the respective heads of this section of study being left in charge in each institution, and a General Director appointed as responsible head over both. For this post, the Joint Board were fortunate in securing M. Eugène Bourdon, A.D.F.G., who devoted himself wholeheartedly and with the utmost success to the work until the outbreak of the war, in which, after receiving many honours, French and British, he fell gloriously at the Battle of the Somme. The number of students, which during the preceding ten years had averaged 125, had meantime declined almost to zero, and while the work was carried on during the remaining war years with such of the staff as remained, with the assistance of a visitor appointed for each session from among the leading architects in the city, the post of director was left in abeyance until this year, when it has been filled by the recent appointment of Mr. James B. Fulton, F.R.I.B.A., an ex-student of the school with a brilliant record as an architect and successful

teacher of the art in London. On taking control, Monsieur Bourdon modelled the course of study as regards design, and also as to the progress of the student from the lower to the higher grades of work on the basis of marks (valeurs) obtained, very much on the lines of the Ecole des Beaux-Arts, and these arrangements still continue. At both the School of Art and the Technical College the extensive resources of these institutions are at the service of the students, in the former in the way of artistic, in the latter of scientific, teaching, in addition to the special direction of the more specialised architectural studies by the respective professors, Messrs. Alexander McGibbon, A.R.I.B.A., and Charles Gourlay, B.Sc., A.R.I.B.A., and their immediate assistants, who are all trained architects.

The students also have the dual advantage of working alongside painters, sculptors, and designers at the former institution, and with engineers, civil and mechanical, at the latter.

The course, if taken entirely on day work, requires a minimum of four years, though it might with advantage be extended to five, and, as in most cases school work is combined or alternated with office work, six or seven years at the least is the more general term before the Diploma can be attempted. As a matter of fact, on no occasion has it been gained within four years, even when devoted exclusively to school work. This granted, the student may fairly be considered to have obtained a thorough grounding in architecture as regards both design and construction based on a sound foundation in mathematics, mechanics, and drawing. While the Diploma Course is the normal one for day students and for those who aspire to practise as architects, restricted portions leading to what are called Junior and Senior Certificates may be taken, and terminated at those stages by such as aim at improving their qualifications as draughtsmen.

In whatever manner the work of the Diploma Course is distributed, the student must put in the equivalent of at least two sessions day classes (not necessarily continuous) and, should the school course be completed before the full term of apprenticeship has been served, though this is rarely the case in practice, the latter must be finished also before the Diploma is granted.

An epitome of the Full Course is as follows :—

First Year.

(*a*) Architecture Course I., comprising the elements of Greek, Roman and English Gothic Architecture, lectures, examinations, and both home and class work in design studies taking the forms of sample renderings and combinations of these elements.

(*b*) Architectural Descriptive Geometry, Sciography and Perspective.

(*c*) Mathematics, covering Geometry, Algebra, Graphs, Plane Trigonometry and Logarithms.

(*d*) Architectural design, Junior, in which there are set four designs (projets) and six finished sketches (esquisses esquisses).

(*e*) Freehand drawing from the Cast and the Life, to which two afternoons per week are devoted. This is followed during the first summer term by lectures on Chemistry, Physics and Geology, also modelling, with, on Saturday afternoons, classes for the visiting of works in progress and the sketching and measuring of old work.

Second Year.

Architectural design, Junior, on more advanced lines, also drawing, modelling and measuring all continued, with the addition, as special subjects, of

(*a*) The mechanics of structures, with lectures, and exercises dealing with the strengths and sizes of beams, columns etc., and materials and construction generally, and

(*b*) Architectural design in construction, one design being general, others confined to timber, steel or stone with the study of stereotomy.

Third and Fourth Years.

Drawing, modelling, etc., being continued as formerly, the student now passes into Architectural Design, Senior, under which four designs and six sketches are dealt with in each session, and within these a further development in the form of details. Choice being made of one or other portion of the design then in hand, this becomes the subject of a separate study of architectural and decorative treatment to a larger scale. During these years also two courses of lectures are given on Byzantine, Italian, French and English Architecture with relative examinations and home work, and, in class, six design studies in the styles under consideration.

In the teaching of design throughout the school, a rough sketch (esquisse) is first made in the classroom to a previously issued programme and within a stated period. Following a criticism of this by the master, it is elaborated under direction, the greater part of the student's time being devoted to this study, and the lesser to the production of his finished drawings. While the awards, in the form of passes, are made by the Staff, an outside architect is invited in each case, when the designs are hung, to deliver a reasoned criticism of each in turn to the assembled students.

The Course, as above outlined, being concluded, and the Student having obtained all the marks required to give him his Junior and Senior Certificates, he may then only proceed for the Diploma. Having submitted to and received the approval of the Professor of a specific programme, he prepares a set of drawings in plan, section and elevation, complete with all constructional detail, and accompanied by a written specification. These are submitted to a Jury consisting of the Director and Professors, one or two outside architects, and the Assessor appointed by the Education Department from a list of eminent architects, generally from London, drawn up beforehand at the annual meeting of the representatives from all the schools, when, if considered up to the required standard, the Diploma is duly awarded.

The scheme of Education in the Glasgow School thus outlined covers fairly accurately that followed at Edinburgh and Aberdeen, in the former under the direction of Mr. George Washington Browne, R.S.A., at the Edinburgh College of Art, and for the science side at the Heriot-Watt College; at Aberdeen (where the directorship is at present vacant*) as a separate department of the Robert Gordon Technical College. Neither of those, however, would seem to have the advantage, as it must be con-

* The vacancy has now been filled by the appointment of Mr. C. J. Coombs, A.R.C.A.—Ed.

sidered, of a Director with supervision of and responsible for both the artistic and scientific sides of the course. At Dundee, where the classes form a department of the Technical College and School of Art, the Course meantime does not proceed beyond the Certificate stage, though it is hoped that before long means may be found to extend it in line with the others. At Edinburgh, the Course is counted as one of five years, for only one of which, however, are day classes required, the remainder being taken by morning and evening classes. At Aberdeen two years' day classes are required, and these, by arrangement with the local Chapter of the Institute, are taken before the student enters an office, while counted full time for his apprenticeship. At the latter centres, also, a Post-diploma class has been instituted enabling senior draughtsmen or young architects already in practice to continue their studies with expert advice and direction, a scheme which might with advantage be adopted in the other schools.

Such, gentlemen, is, in sketch form, the present position of architectural education in Scotland, with a summary of the facilities available. Improvements and developments in many directions are, of course, to be desired. For some of these, I hope suggestions may be forthcoming at the present Conference, but, in view of the comparatively short time during which the schools have been established, and for a country which, after all, has an area of but one-seventh and a population but one-tenth that of France, the situation, I venture to think, is not altogether unsatisfactory.

ALEXANDER N. PATERSON [*F.*].

REVIEWS.

LAMBETH PALACE.

The Crypt and Chapel of Lambeth Palace: Notes on their History and Architecture. By Philip Mainwaring Johnston, F.S.A., F.R.I.B.A. Reprinted from Surrey Archæological Collections, Vol. XXXII. [*Roworth and Co., Ltd., Newton Street, High Holborn.*]

The history of this building is given with excellent photographic illustrations in Mr. Johnston's pamphlet, and will be read with interest by all students.

He ascribes the most ancient portion of the existing building to Archbishop Hubert Walter at the end of the twelfth century, but the crypt, as it is, was built in the early thirteenth century. Attention is drawn to the fact that after 700 years the vaulting is almost as perfect as when it was constructed. It is carried by three central Purbeck columns and by corbels in the thick walls. There is a doorway of the same date. The windows have a treatment that is very unusual, and may be unique. The heads are segmental internally, but outside the segment is crowned by a blind trefoil arch. The original wrought-iron grilles still exist, and are coeval with the building. Mr. Johnston says the east window is the least known and best preserved example of a thirteenth century window—of a rare type—in London, and he has little doubt that it was constructed by the same masons who worked on the choir of Rochester Cathedral. It was in this crypt that Anne Boleyn in 1536 was tried and condemned by Archbishop Cranmer.

The chapel above, the date of which the author places at 1241-45, is remarkable in that the construction of its outer walls is in fact one of buttresses connected by curtain arches which overhang the wall face of the window plane 2 feet, the windows themselves occupying the whole width between the buttresses, a feature usually associated with the Perpendicular period. Examples of similar treatment are found in some of the larger Irish churches of the thirteenth century. He draws attention to the graduated height and width of the lancets. In the triplets the side lights are 2 feet 10 inches wide, the central one 3 feet 5 inches; and in the quintuplets the outer lights are 2 feet 4 inches, the central one 4 feet, and the intermediates 2 feet 10 inches.

The beautiful double doorway and the oak doors which remain in a very perfect state, of the thirteenth century, are dealt with in detail. The whole monograph is a valuable addition to the literature relating to mediæval architecture in London, and is opportune at the present time when earnest men are trying to induce its citizens to take a more active interest in the great metropolis in which "they live and move and have their being."

EDWIN T. HALL [*F.*].

GEOMETRICAL DRAWING.

Geometrical Drawing—and its Practical Application. By Alfred E. Holbrow, A.R.I.B.A., M.S.A., of the School of Architecture, The Polytechnic, Regent Street, W. 2s. net. [*Geo. Gill and Sons, Ltd., 13, Warwick Lane, London, E.C.*]

This book is a valuable contribution to our technical literature, notwithstanding that a host of good text-books on geometry already exist; the reason being that the author has fully realised that his subject, to be of real value, must meet the needs of the workshop and drawing office as well as the classroom. The book is welcome inasmuch as the author is well known among numerous past and present students in architecture and building, and his able discourses on geometry are well remembered by them.

The book is planned primarily to meet the modern demands of the upper classes in elementary schools and the lower forms of secondary schools, but its scope and usefulness should command a much wider field. The diagrams (of which there is no lack) are delightfully clear and self-explanatory—which is an encouragement to beginners—the photographs are distinctly helpful, and, what is of immense importance, the letterpress describes and explains with a lucidity as simple as it is instructive.

The author has succeeded in his object in showing that geometry is not merely a subject to be learnt at school and afterwards to be forgotten, but a

practical science forming an integral part of all constructional work, and as such it is a reminder to the architect of its high importance in relation to his art: we at once recall how Sir Christopher Wren used it almost as the basis of many of his architectural compositions.

We have no doubt that the book will make good because its author has shown a thorough realisation of the difficulties a student always finds in so technical a subject. The artisan and designer also will find their common troubles here set forth and cleared up by quick and direct methods. The only fault is the weak binding and thin covers, for it is sure to be in demand, and in many instances will become a much-thumbed volume. The low price, however, perhaps over-rules this objection.

JOHN C. ROGERS [*A.*].

CORRESPONDENCE.

The Opera House, Paris.

To the Editor, JOURNAL R.I.B.A.,

SIR,—In the current number of the JOURNAL—one of the most interesting I remember—I was particularly struck with the Rev. Dr. West's admirable notice of M. Paul Gout's book on Viollet-le-Duc. It may interest Dr. West to know that in my student days, in the 'seventies, the last paragraph of the oath administered to all "*nouveaux*" on admission to our atelier was "*Mort à Viollet-le-Duc!*"

The purport of this note, however, is to call attention to what seems to me Dr. West's complete misunderstanding of the design of the Paris Opera House. That building is really a logical application of Viollet-le-Duc's own principles; it expresses externally its function, its plan, and its character.

The three main elements of a theatre plan in France are the *Foyer*, the *Salle*, and the *Scène* or stage. Looking at the building from the Avenue de l'Opéra one sees first the richly decorated peristyle which emphasises the *Foyer*, above this the dome of the *Salle*, and, surmounting all, the simple mass of the stage. This "barn" is kept plain as housing the mechanical and working parts of the Opera, and gives force by contrast to the richness of the remainder—a somewhat florid richness perfectly in keeping with the uses of the building.

The much criticised attic was an afterthought, added by M. Garnier when the building was far advanced, as he feared the mass behind it would overwhelm the peristyle. A broad band of sculpture was at first proposed, but vetoed on the score of cost. One would like to have seen what Carpeaux would have made of it.

Why the absence of a pediment is a fault I am at a loss to understand; the present horizontal treatment of the front admirably expresses the *Foyer* and the vestibule below it.—Your obedient servant,

CHARLES E. SAYER [*F.*].

9 CONDUIT STREET, REGENT STREET, W., *4th Dec.* 1920.

CHRONICLE.

Proceedings of the Council.

15th November 1920.

THE BUILDING TRADES' PARLIAMENT.—The Council have appointed Mr. A. W. S. Cross, Vice-President, and Mr. James S. Gibson, Mr. Paul Waterhouse and Major Harry Barnes, M.P., members of Council, to represent the Institute in the Building Trades' Parliament, the new constitution of which has been approved.

THE MINISTRY OF HEALTH AND ARCHITECTS' FEES FOR HOUSING.—On the recommendation of the Practice Committee the Council have addressed the Ministry of Health, drawing attention to the fact that certain local authorities are putting pressure on architects with a view to arranging with them a rate of remuneration less than that of the scale agreed for housing work between the Ministry and the Institute, and calling upon the Ministry to maintain the agreed scale and resist any contrary action on the part of local authorities.

THE MINISTRY OF HEALTH AND THE STOPPAGE OF BUILDING.—On the recommendation of the Stoppage of Building Committee, the Council have addressed the Minister of Health and urged him to circularise all the local authorities to the effect that very careful consideration should be given to cases where the stoppage of factory or commercial buildings might be a cause for increasing unemployment among workpeople who would otherwise be employed thereon.

At the request of the Council, Major Harry Barnes, M.P., is moving an amendment to the Ministry of Health (Miscellaneous Provisions) Bill to provide for the representation of architectural bodies on the panels from which the Tribunals are selected.

THE BOARD OF ARCHITECTURAL EDUCATION.—The following have been appointed as Advisory Members of the Board of Architectural Education:—Mr. Washington Browne (Edinburgh College of Art), Mr. Arthur J. Davis (Patron First Atelier of Architecture), Professor E. S. Prior, A.R.A., M.A., F.S.A. (Cambridge University), Professor Ramsay Traquair (McGill University, Montreal), Mr. Adrian Berrington (Toronto University), and Professor Leslie Wilkinson (Sydney University).

UNEMPLOYMENT INSURANCE ACT.—Mr. Maurice

Webb has been appointed to represent the Royal Institute on the Joint Committee appointed to formulate a scheme for the formation of a Society for Architects' and Surveyors' Assistants under the Unemployment Insurance Act.

LICENTIATES' EXAMINATION.—The President having called attention to the fact that the last examination to qualify Licentiates for the Fellowship had now been completed, and that Mr. A. W. S. Cross and Mr. James S. Gibson had acted as Examiners for the whole of the examinations during a period of some ten years, a very hearty vote of thanks to Mr. Cross and Mr. Gibson was unanimously passed by the Council.

REINSTATEMENT.—One ex-Fellow and three ex-Associates were reinstated.

R.I.B.A. WAR MEMORIAL COMPETITION.—The President submitted his award in this competition, and it was decided to exhibit the drawings during the week beginning 22nd November, 1920.

Deferred Resolutions on Competitions and the Scale of Housing Fees.

The proceedings at the Business Meeting last Monday will be found briefly detailed in the Minutes of the meeting published on pages 62 and 63 of the present issue. At the suggestion of the President, and with the entire concurrence of the Meeting, both the resolutions to be moved from the Chair—viz. (1) the proposed insertion of new essential conditions in the Regulations for Architectural Competitions; and (2) the proposed substitution of the Ministry of Health's General Housing Memorandum No. 31 for the existing clause 9 of the Scale of Professional Charges—were deferred for reasons which are duly set forth in the Minutes. The Meeting gave opportunity, at the President's instance, for the discussion of the many vexed questions to which the changing conditions of the National Housing Scheme have given rise, and on which the experiences of several members present specially qualified them to speak.

The Office of Works and the National Housing Scheme.

The *Morning Post* of the 30th ult. makes the following comment upon the item entitled "House Building" in the Supplementary Estimate for the Civil Services for the current financial year:—

> The amount demanded is not much—nothing to mention, in these days—but we learn from the attractive column headed "Details of the Above" that the Office of Works is now deeply engaged in the Government Housing Scheme up to the amount (at present) of £900,000 (of which £700,000 is repaid by local authorities). The balance is the "provision for expenditure on erection of houses undertaken by the Office of Works as agents for various local authorities proceeding with Housing Schemes approved by the Ministry of Health." It is, then, exactly as we predicted. The Office of Works, with that engaging unobtrusiveness which marks its climbing ambitions, is now building houses, and building them for no fewer than eleven local authorities. Quite apart from other considerations, we warn the public that in any enterprise undertaken by the Office of Works there will be no guarantee whatever that the money will be well spent, nor, in practice, will there be any check on the expenditure. If these schemes are executed as they should be executed, under an architect who is professionally responsible both for the quality of the work and for every penny of expenditure, there is a solid guarantee of economy. But in the case of a Government Department there is no such thing. Quite the contrary. Moreover, it is no part of the duties for whose discharge the Office of Works was originally constituted to build houses. We lately referred to another furtive enterprise of the Office of Works, the building of a new spirit-room at the Natural History Museum, South Kensington. That the Office of Works should propose to do the work at all is a gross breach of etiquette. The Natural History Museum was built by an architect who was commissioned by the Government; and the only proper and courteous course is to employ the same architect or his successor. We observe that on 18th November the Financial Secretary to the Treasury stated, in reply to a question put by Colonel Newman, that only £10,000 was to be spent on the new building this year; that there is a grave risk of fire under existing arrangements, and that the total cost would be £75,000. Mr. Baldwin, we are informed, is mistaken. There is no risk of fire under existing conditions. As for the cost, we leave our readers to judge if a building about 200 feet long by 80 feet wide and four floors high can be built for £75,000, or anything like it. The cost cannot be less than £300,000, and under the Office of Works it would probably be a great deal more. And the new building is not immediately needed.
>
> The fact is that the Office of Works, greatly augmented during the war, intends to maintain and to aggrandise its importance at no matter what expense to the public and with a cheerful disregard of the lamentable experiments in architecture for which the public will pay.

In the House of Commons on the 1st December, Captain Coote, member for the Isle of Ely, speaking on the Estimates in Committee of Supply, said that a very important question of public policy was wrapped up in these Estimates. Originally the Office of Works was established to look after the upkeep of public buildings and nothing else. If it was decided that they should in future step in where the municipal authorities and private enterprise had failed to provide the essentials of the community, well and good; but the community ought to do it with their eyes open. The Office of Works was never intended by Parliament to execute the functions of an architectural department.

The Position of the Building Trade.

Mr. Arthur Keen, *Hon. Sec. R.I.B.A.*, in a letter published in a recent issue of the Ministry of Health's organ, *Housing*, calls attention to several points that require consideration with regard to the present position of the building trade. He says:—

> There are great arrears of building work to be overtaken, and the number of men available is greatly reduced; very many men have, unhappily, been killed; for five years the supply of recruits to the various trades has been stopped, and many men have apparently gone on to aeroplane and other factory work. The amount of new building work in actual progress seems to be absurdly small in comparison with what one was accustomed to see before the war, and there appears to be little or no unemployment, at any rate among the skilled men. Repairs and minor works are occupying a good many men, but there is very little work of the usual kind going on, and that which is in hand is beset with worry and difficulty. The operatives, within the limitations that they impose on themselves, are doing well;

they are getting good pay, working for a reduced number of hours per week, and doing less in those hours than they could do. Human nature being as it is, we are not likely to see much change unless and until it can be shown that benefit will accrue to the men.

Building men are not peculiar in this respect; few of us work hard without being driven to it or without having the incentive that the prospect of ever-increasing gain offers to strenuous effort. I am not greatly surprised that the men, having the ball in their own hands, desire to retain it. They know that they are well off and they probably feel that if dilution or apprenticeship bring more men into the trade they may be prejudiced. But leaving out of the question for the moment the prospect of possible unemployment in the future, it must be obvious to them, as intelligent people, that they might fare still better by laying themselves out to get all that they could possibly earn by increased effort. It must always be galling to men of long experience and high skill to see their inferiors paid the same as themselves; but so it is. The more one sees of really capable workmen the more one's respect for them grows; in joinery, bricklaying, masonry, painting—all alike—the skill and precision of their work are amazing, and there is something very rotten in the condition of things that compels such skill to lose its due reward.

The plea of the trade unionist that payment by results encourages bad work is nonsense; there are plenty of highly-skilled trades where piece-work is the rule and where beautiful work is done; and it used to be the case that in the building trade the very best of the work was done in this way. The quality of piece-work depends on who does it and what is paid for it; it can be good, bad or indifferent, according to the price; "cheap and nasty" applies here as elsewhere. Why do not the best of the men take the matter up in their unions and insist on an alteration? If it really is the case that the fear of unemployment is behind it all, we architects might well set out the facts as we know them for the enlightenment of the operatives. The amount of work waiting to be done is enormous; everyone wants to build and very few are able to do so. The building schemes that fall through after plans have been drawn and tenders obtained, are far more than those that are carried out. The fact is that the possible demand for building is practically unlimited, and the price and the difficulty of the work are the only things which restrain that demand.

My own view is that trade unions are only half-awake; wages are the limit of their imagination. I suggest to them that they should look after the work as well as the wage. If they did all in their power to encourage skill and effort and secure good results they would find that they had quite enough power and authority to secure adequate payment.

Limitation of output is a poor negative policy. In the end it defeats itself. One has only to imagine it carried far enough for the result to be beggary and starvation. With universal limitation, there could be no other result. The war has brought home to us all the value of propaganda, and it is propaganda that we require in this matter. We want working men to know the facts about output and prosperity, and the facts should be enough without any theories. Among other facts let those that relate to the work now being done by other nations, the Americans, the Germans, the French, and the Belgians, be known. They are level-headed people, and a little insight into their methods might be valuable. I heard a few days ago of a building in France where 85 men, mostly masons, are working 11 hours a day at their own request; and it is common knowledge that restoration in Belgium is proceeding at an extraordinary pace.

I want to see the unions grading their members according to capacity, and I want to see the best of the men taking piecework and employing those in the lower grades upon it. The whole trade would then become much more alive, there would be incentive everywhere, and the men would always have the prospect before them of entry into the better grade. There would be self-respect and prosperity as the result.

R.I.B.A. War Memorial.

Members and others who have knowledge of any names of Members, Licentiates, Students and Probationers likely to be missing from the R.I.B.A. Roll of Honour are requested to be good enough to inform the Secretary as soon as possible in order that the omission may be rectified. The erection of the Memorial from the winning design in the recent Competition is about to be put in hand, and it is necessary that the Roll be quite complete.

York Minster Windows.

A letter in *The Times*, signed by the Archbishop of York, the Lord Mayor of York, the Earl of Harewood, Sir Aston Webb, P.R.A. [*F.*], Sir Frederic G. Kenyon, Sir C. Harcourt Smith [*Hon. A.*], Mr. Walter Tapper [*F.*] and the Dean of York, calls attention to the "very serious situation which has arisen in connection with York Minster. The Minster possesses 109 windows containing thirteenth, fourteenth, and fifteenth century glass, forming a collection of mediæval glass not only unrivalled but unique. The art and craftsmanship of these windows is English. There is no such collection anywhere else in the world. If this is allowed to perish such a thing can never be seen again.

"For years the work of careful preservation has been slowly proceeding, and 43 windows have been dealt with. But the circumstances of the War have given rise to a close examination of the condition of the remaining windows, and it is found that the need for more rapid action is urgent and immediate. Not only the lead work, but the glass itself, is in a very critical condition. In many cases also the stonework must be renewed. The Minster endowments are altogether inadequate for such an emergency; and a large and representative meeting was held last week, at which the Archbishop of York presided, and H.R.H. the Duke of York urged the need for prompt action. At that meeting, on the motion of the Lord Lieutenant, it was decided to take the necessary steps to raise adequate funds for the preservation of the glass. There is no question of 'restoration'; our task is to preserve what is there. This can be done, but it is difficult and costly work. The immense size of some of the windows and the present price of materials and labour are two factors which increase the difficulty. At least £50,000 will be required. Yorkshire will do its duty; but for such an object and at such a moment we appeal with confidence to all those who value what the Duke of York truly described as 'this National Treasure." Contributions should be addressed to the Dean of York, York."

M. Albert Louvet, President S.A.D.G.

The President has received the following telegram from M. Albert Louvet, President of the Société des Architectes diplômés par le Gouvernement :—" Regrettant vivement de n'avoir pu assister aux réunions confraternelles, envoie à son éminent confrère Simpson et aux délégués de l'Institut royal des Architectes Britanniques ses vœux les plus cordiaux et ses plus vifs remerciements.—LOUVET, Président Diplômés."

M. Louvet has been laid up with typhoid fever and was unable to be present at the Franco-British Conference reported upon in the last number of the JOURNAL. Mr. Simpson has written to him expressing the regrets of all British architects at his illness and wishing him a speedy and complete convalescence.

Proposed Reading Society of Architects.

At a meeting of Reading architects held last week it was unanimously decided to form a Reading Society of Architects, and a Committee was appointed consisting of Mr. Chas. Steward Smith [*F.*], Mr. W. Roland Howell [*F.*], Mr. H. Whiteman Rising [*F.*], Mr. Arthur S. Cox, Mr. Frederick G. Sainsbury, and Mr. H. S. Watkinson, with Mr. C. B. Willcocks [*F.*] as Hon. Secretary, to draw up a set of rules to be considered at a general meeting to be arranged later. The formation of a Berks, Bucks and Oxon. Architectural Association was discussed, and it was decided to call a meeting of the architects in the three counties later to consider the matter and obtain their views. In the meantime it was suggested that all architects interested in the formation of such an association should be invited to communicate with Mr. Willcocks, 11, Friar Street, Reading.

James Strong, Licentiate.

James Strong, *Licentiate* [*Institute Silver Medallist and Grissell Gold Medallist*], of Newton-by-Chester, whose death was recently announced at the age of fifty-four, served his articles with the late J. Douglas, of Chester, and afterwards came to London as assistant in the office of Messrs. Ernest George & Peto. In 1883 he was awarded the Institute Silver Medal for Measured Drawings, and in 1887 the Grissell Gold Medal for Construction. Leaving London, he became chief assistant to Colonel Walker, architect, of Liverpool, and was eventually taken into partnership, the firm practising under the name of Walker & Strong. Mr. Strong's work was chiefly domestic, and is well known around Liverpool and Wirral, especially in the Hoylake district. His half-timber designs, an example of which is the Chester Fire Station, are much admired. The houses in the Chester Corporation's housing scheme on the Buddicom estate are being erected from his designs.

Mr. Horace Davies [*A.*], of Chester, writes : " The death of James Strong is a serious loss to the small circle of Chester architects who have carried on a tradition. His work as a student was brilliant, and his winning two of the coveted prizes of the profession at the commencement of his career gave the promise, afterwards fulfilled, of successful and artistic work. His greatness was shown in his domestic work, in which he had blended the training he was so fortunate in having with those two masters of domestic art, John Douglas and Sir Ernest George, with his own innate ability. To an architect the houses he built possess a charm which no other architect of his time has given us. They are simple, direct in plan, with nooks and vistas adding an effect to the interior so naïve and yet so natural ; his exteriors fitting the plan, well massed and proportioned, with an infinite care to detail, and together all so homely with an air of comfort. A wonderful draughtsman, his pride was in his finished work of brick and stone, and not in its presentation on paper. Those in his profession who were intimate with him will miss that kindly humour and lovable disposition, hurting none, giving his help to all who wished it. Unobtrusive and retiring in these days of advertisement he was a man whose untimely death leaves a blank, and is a loss to all who care for the 'Mistress Art'."

The Marlburian War Memorial.

The Competition for the Marlborough College War Memorial has been won by Lieut.-Col. W. G. Newton, M.C. [*A.*]. The Competition was limited to Old Marlburians, and the Memorial is to take the form of a Speech-room. The designs sent in were assessed by Mr. John W. Simpson, President R.I.B.A., and were on exhibition in the Institute Galleries, 9, Conduit Street, W. during the past week. Col. Newton, who is the son of Mr. Ernest Newton, R.A., served in France from the beginning of the war and rose to the command of his battalion in 1918. He is now working in partnership with his father.

Westminster Abbey.

A Lecture on Westminster Abbey—The Story of the Nation as enshrined in the Abbey and its Monuments—will be given by Mr. S. Hurst Seager [*F.*], as one of the series of Illustrated Lectures arranged by the Royal Colonial Institute, on Wednesday, 29th December, at 3 p.m. The lecture will be given in Edward VII. Rooms, Northumberland Avenue, and the Dean of Westminster will preside. These lectures are usually free, but in this instance the Royal Colonial Institute are asking for subscriptions to it in aid of the Abbey Restoration Fund.

Cambridge University Press Announcement.

In the preface to a second edition of *Byzantine and Romanesque Architecture*, to be published immediately by the Cambridge University Press, Sir Thomas Jackson refers to the many changes which the buildings described in the work have undergone in the last few years. How, for example, the churches of Salonica are now restored to their original rite, though the finest of them, S. Demetrius, has been destroyed by fire. The new edition contains some fresh illustrations, and the author's drawing of Sta. Sophia, Constantinople, is now reproduced in colour.

Books Received.

The Art of E. A. Rickards, comprising a Collection of his Architectural Drawings, Paintings and Sketches, with a Personal Sketch by Arnold Bennett, an Appreciation by H. V. Lanchester, and Technical Notes by Amor Fenn. Fo. Lond. 1920. £3 3*s*. net. [Technical Journals, Ltd., 27-29, Tothill Street, Westminster, S.W.]

Industrial Housing, with Discussion of Accompanying Activities—such as Town Planning, Street Systems, Development of Utility Services, and Related Engineering and Construction Features. By Morris Knowles, sometime Supervising Engineer, Camp Meade, Maryland, and Camp M'Clellan, Alabama. 8o. New York and Lond. 30*s*. net. [McGraw-Hill Publishing Co., Ltd., 6 & 8, Bouverie Street, E.C.4.]

The Church of Our Lady of the Hundred Gates in Paros. By H. H. Jewell, R.A., Gold Medallist and Travelling Student in Architecture, and F. W. Hasluck, formerly Assistant Director of the British School at Athens. Published on behalf of the Byzantine Research and Publication Fund. Fo. 1920. 50*s*. net. [Macmillan & Co., St. Martin's Street, London.]

Cantor Lectures (delivered before the Royal Society of Arts) on the Architecture and Decoration of Robert Adam and Sir John Soane, R.A. (1758–1837). With 21 illustrations. By Arthur T. Bolton, F.S.A., F.R.I.B.A. Price 2*s*. 6*d*. [Society of Arts, John Street, Adelphi.]

Proposed Demolition of Nineteen City Churches. Report by the Clerk of the London County Council and the Architect of the Council for 1920. Price 3*s*. 6*d*. [P. S. King & Son, Ltd., 2–4, Great Smith Street, S.W.]

Annual of the British School at Athens. No. XXIII. 1918–19. 30*s*. net [Macmillan & Co., Ltd.]

ALLIED SOCIETIES.

Northern Architectural Association : Extracts from Mr. Errington's Presidential Address.

There was a time—not so very long ago—when a President might have prepared the Address that is required of him at the opening of a new session some months in advance of its actual delivery, without any fear of its not being considered up to date. Things were going smoothly, slowly, and surely then, in striking contrast to the unsettled conditions at present prevailing, which makes it appear quite possible that a great deal of what I have prepared, though only a few days before its delivery, may be quite inappropriate and out of date at the time when it reaches your ears. . . .

On the former occasion on which I had the pleasure of addressing you, at the opening of a new session, I directed your attention to the subject of "union"—one of the objects for which our Association was formed—and without which all our efforts to steer a straight course for the future well-being of our noble profession will be in vain. I feel it my duty to pursue this line of thought still further, and to urge its increasing importance under the new conditions which have arisen.

In our own local association what are we doing (1) to foster and encourage a good tradition in this place, (2) to improve the educational facilities of future architects, and (3) to get into closer union with those other Societies whose objects are similar to our own, and with some of which we are allied ? We are fortunate in having a continuous tradition for upwards of sixty years. That is already established, and such privileges and advantages as we now possess are due to the strenuous and persistent efforts of those who have gone before. Our part or portion is to take pride in following those who helped to form the tradition in the past ; to continue building it up, and to maintain its constant progress.

The idea of meeting at stated intervals for the purpose of conducting the business of our Association, and for listening to the reading of Papers and Addresses, is quite good in its way, but it does not go far enough. We must have more frequent opportunities of meeting together in an informal way, more discussions, and more blending together of all our members. Inasmuch as we have no limit or restriction with regard to the age of our members, we have surely the making of something really great, where those of us who are young and may be inexperienced can benefit by coming in close contact with, and by the experience of, those who are elderly, and where those of us who are elderly may benefit in a similar way by again rubbing shoulders with younger men, and by reimbibing some of the enthusiasm which is the prerogative of youth. It is by the more frequent meeting together of our youth and age that our hopes lie for the future ; it has so many advantages, there is still so much for us all to learn, and we can only advance by trying to understand one another. By following this course we can increase and improve the tradition which has been handed down to us. Some of our members have already made a commencement in this direction, and it is hoped that it will result in the formation of a club, which will enable our rooms to be more frequently used than they have been in times past. Our ordinary meetings are usually on a Wednesday evening, and I would urge on all of you the cultivation of a habit of paying a visit to the rooms on that evening whenever possible, whether there is a formal meeting or not, just for a talk with anyone who may happen to be about, a cup of tea, a look at the building papers, or to spend a half-hour or more among the books of our library, which is one of our valued possessions perhaps not sufficiently appreciated.

I have dwelt at some length on this subject. It seems to me so important and, in a way, I believe it to be educational. We might, of course, confine our attention to trying to teach people architecture—if it could be taught—but it would never do. The nature of our work is such that we have, the most of us, to keep our noses as close as possible to a drawing-board and rivet our attention there for the best part of every day, each working on our own particular line and unaware of the advantages which might accrue from more frequent combination with our confrères, resulting in that strengthening of the spirit of courtesy which is so essential to our welfare, that development of the feeling that our interests lie as members of a noble profession in combining with others in work for the common weal, a matter of perhaps greater concern than our own little affairs, however important they may be.

An address, on such an occasion as this, would be quite incomplete without more than a passing reference to the subject of architectural education. It is one of the things that matter, and I apprehend that reference will be made to the subject on such occasions as long as our Association continues its existence. I have read with much interest the very excellent paper delivered by Mr. Paul Waterhouse at the Royal Institute in February last on "The Future of Architectural Education." Mr. Waterhouse, as Chairman of the Royal Institute Board of Architectural Education, has special knowledge for dealing with this important subject, and though he made it perfectly clear that he was speaking for himself only, his remarks were very much to the point. I refer to the matter here because I think that every architect should not only read this excellent discourse, but should also carefully read and consider the discussion which followed the reading of the paper. I doubt whether any of us realise the importance and the effect of recent developments in this matter, the effect of such schools of architecture and civic design as are now in existence in London, Liverpool, Glasgow, Manchester, Leeds, and Sheffield Universities, the Architectural Association in London, and last, but not least, the school recently established at Cardiff, which is to embody the best of the educational experience from these other schools. If it had been possible for me to find the time I should have considered it one of my duties to visit these schools. As it is, the only one I am slightly familiar with is that at London University, where I found so much of interest, and where Professor Richardson so raised my enthusiasm that I came away with delightful thoughts of the possibilities for the future of our noble art. At the Liverpool School alone, I understand that there are nearly one hundred and fifty students, and the evidence of its work is already appearing in many directions. The President of the Board of Education has recently paid a visit to the Liverpool School, and in his address to the students he mentioned, in referring to the haphazard growth of our northern towns and cities, that one of the great objects of the present generation was to rebuild the North of England, or the greater part of it, and, in consequence, he looked with very great hope to the Liverpool School of Architecture. We can have no possible objection to that, and I would merely express the hope that when the time comes for the rebuilding of the great towns in our own area—possibly in some future generation—our Northern School of Architecture will be not only established but be so flourishing that the work may be accomplished with the aid and by the skill of our own school. I would remind you that we are pledged to increase the facilities for architectural education in our own district. We must work steadily in that direction, and I know of no object more worthy to be kept constantly in view.

At the opening of last session I outlined the position with regard to the registration of architects. Since that time there has been an important development, and the position with regard to this matter has once again been changed. It is not surprising that there would be difficulty in taking the matter up where it was left in 1914. So much has happened since then, and it is very doubtful whether the result of what was then contemplated would

have had the desired effect of consolidating the whole profession. We have suffered so much in the past through our being disunited that it is not surprising that one more combined effort should be made towards a scheme of unification of all existing bodies, particularly so seeing that the tendency of recent times has been to increase, rather than diminish, the number of such bodies. Until recently those likely to be affected by compulsory registration might be divided into three heads: (1) The Royal Institute, with the provincial societies in alliance with it; (2) The Society of Architects; and (3) the unattached architects (those not belonging to either of the above). Now there are two more recently-formed societies whose interests will have to be considered—The Society of Official Architects, and the Architects and Surveyors' Assistants' Professional Union—so that you will see how complex the matter really is and the great variety of interests which will have to be safeguarded before there is any tangible result. The further history of this development is briefly as follows:—In March last the Royal Institute approved of the Council's proposal to prepare and present for the consideration of the profession a more extended and comprehensive scheme than that covered by the resolutions of 1914, and the Council's further proposal to appoint a committee representative of the whole profession to prepare such a scheme was also approved. As the representative of our Association I attended the first meeting of this committee on July 20th at Conduit Street. It was a large and important gathering, with representatives from practically all the architectural bodies and of those who are unattached to any professional organisation. A lengthy discussion took place on the alternative methods of unification, based respectively on absorption and federation, and eventually a sub-committee was appointed to prepare alternative schemes and submit them to the Unification Committee. The difficulties to be overcome will, no doubt, be many and the way may be long, but we must concentrate our attention on this matter, so that by combined action something may be accomplished which will be of lasting benefit not only to those who succeed us but to the public of future generations. That is the forcible feature of the case. We are, most of us, elderly enough to know that what now seems possible of accomplishment is not for the benefit of ourselves personally but for those who are to come after.

There are at present only two kinds of building work which need engage our attention, and they fall, naturally, into one class or the other. The one is circumscribed and limited, and is referred to as "Housing," and the other is all-embracing, and is described as "Luxury Building." With housing I think we are all familiar; it has been written about and talked about, standardised and subsidised, and if any of these things could produce houses, either alone or in combination, we should now have such a repletion of them as would answer all our requirements for some time to come, but the fact is that for some reason or other the houses are still not very much in evidence. It is admitted that the need is great, but the difficulties are also very numerous, and are increased by those concerned not working together in that harmonious way by which something tangible might be accomplished. That the experience of architects in practice has been only very partially brought to bear on this subject is a matter of regret, not regarding only their own benefit but the benefit which might have accrued to the general public and to those who are supposed to represent their interests. In our own district I could point to several well-known architects, or firms of architects, who have every qualification for engaging in work of this description, men who have been accustomed by means of their large and varied experience to meet difficulties of all descriptions and to surmount them as they arise, who have won the confidence of those who are engaged in the building industry, who know by experience the kind of houses which are required in each particular locality, the manner of laying them out and building them in the most economical way, so as to obtain that air of distinction and home-like character which is so desirable. Yet these men are seldom consulted, and it has been customary in many of our towns and cities to set up large and costly housing staffs, supervised, in some cases, by men who have not the necessary local knowledge or experience, and whose experiments, often very costly, have to be borne by the already over-burdened taxpayer and ratepayer. It is very much to be desired, and I feel it is a matter of the utmost importance, that the services of architects of first-rate and acknowledged ability should be requisitioned for this work before it is too late, and if some method of co-operation can be devised whereby some of the work can be done by younger men acting in conjunction with those of longer and greater experience it would not only counteract the tendency to monotony but would be productive of that variety of treatment and design which is so essential in large schemes. In this connection I would urge that ex-Service men should receive special consideration wherever their skill and ability are sufficient to warrant their employment. This method of co-operation has been adopted at Manchester, Leeds, Bristol, Birmingham, and elsewhere, and I should like to see it given a trial in other large populous centres.

I must also refer briefly to the other class of building. "Luxury" building is something new, and I doubt if any of us heard much about it until the present year. All building which is not housing is "luxury" building of various grades or categories, and wherever the erection of these so-called "luxury" buildings appears to be likely to cause delay to the housing schemes of any local authority, that authority has power to delay the construction of such "luxury" buildings either wholly or partially, subject, however, to appeal to the tribunal set up by the Ministry of Health. We are all familiar with the way in which these newly acquired powers have been put into operation. We are also familiar with the extreme difficulty of finding anyone with means enough and to spare for building of any sort under the present conditions. Therefore it is not surprising that so many of us are finding it very difficult to employ ourselves and our time advantageously enough to meet the demands which are now being made upon us. I view with very great concern that there is yet another Bill just recently presented to Parliament which is to deal further with the restrictions prohibiting "luxury" buildings, and giving additional power to the Minister of Health to take action in certain cases not covered by the existing law, and I sincerely hope that architects will concern themselves about the matter and see that the powers proposed to be acquired are not such as to further impede the work of the building industry, in the welfare of which are vested our hopes for the future.

There are certain things which I consider it to be my duty to refer to, and I feel that I would be remiss if I omitted to mention the formation of the Architects' and Surveyors' Assistants' Professional Union, the inaugural meeting of which was held at London in April last year, and the fact that this Union has now branches in our large provincial centres, including Newcastle, makes it desirable that some consideration should be given to so important a matter. I have had the privilege and pleasure of addressing the members of the local branch of the Union, and I think they are aware of my opinions with regard to the objects which they have in view, particularly of those interests which are common to their Union and to our own and kindred Associations, namely, the desire for the improved status, efficiency, and training of the professional assistant, their representation on professional bodies, and the encouragement of a feeling of co-operation between the practising architect and his assistant. For these we can have nothing but praise and a desire to assist in every possible way. Their concern about other points, namely, adequate salaries and payment for overtime, the abolition of unpaid assistants and matters of that category, can

safely be left to themselves, with the expression of a hope that the Union will always bear in mind that its members belong to a profession, the successful practice of which is very precarious, and the remuneration not always commensurate with the skill and labour involved.

The subject of architectural competitions is one which has received a great deal of attention in times past, and in this connection it should be borne in mind that it was the unsatisfactory conditions of a competition for a proposed institute to be erected at South Shields, in 1859, which called our Association into being, and it is only right and proper that we should continue to concern ourselves with this important subject. During the past year we have had a plethora of advertisements in the building papers, announcing subjects for architectural competitions, many being for monuments to commemorate those who gave their lives in the war. These were in so many cases followed by the banning notices of the Royal Institute that it seemed as if the time was not far distant when the Royal Institute JOURNAL would have space for little else. Your Council have given the matter a great deal of consideration, feeling that the proceedings were not only undignified but were quite unworthy of a great profession. The short history of these unfortunate affairs is as follows:—The would-be competitor reads the advertisement, deposits his guinea or guineas, as the case may be, and receives the conditions. The promoters of the competition are encouraged by the receipt of so many guineas and by the issue of so many sets of conditions. Then comes the Royal Institute banning notice. . . .

The unattached architects go on their way—perhaps rejoicing. The Royal Institute would-be competitors sit twiddling their thumbs, or engage in some other pastime, until the next competition is announced, with hopes that the conditions may allow them to compete. The result, disappointment for the promoters and everybody, excepting perhaps the unattached architects, who find themselves engaging in a limited competition, confined to their own class, and not in an open competition, as they at first expected. As a Council we thought it might be possible to stir up the Royal Institute and try and show how ridiculous the proceedings were becoming, and forwarded the following resolutions:—

1. "Whether some method could be devised whereby all conditions of competition for public works should be submitted to the Royal Institute before the competition was advertised."
2. "The advertisement in each case to distinctly state that the conditions had been approved by the Royal Institute."
3. "That Members of the Royal Institute who apply for such conditions where this approval does not appear in the advertisement, should be deemed to be guilty of unprofessional conduct."

The reply from the Competitions Committee of the Royal Institute was not considered as very satisfactory. The Royal Institute could do nothing of themselves; they were not the only body concerned. The Society of Architects and other bodies are in separate existence, etc. Some day, if and when these bodies become merged under one head, it might be practicable to carry out some such suggestion. Well, this was not very encouraging. The correspondence is printed in the issue of the Royal Institute JOURNAL, dated March 20th, and but for the letter of Mr. McArthur Butler, Secretary of the Society of Architects, which appeared in the following issue, the matter would, I suppose, have been allowed to rest. That gentleman regarded the resolutions as embodying an important question of principle, calling for immediate action, and made suggestions as to how the questions might be solved at once instead of being deferred to the future. As it is we are thankful for small mercies, and we read in a recent issue of the JOURNAL that a joint memorandum has been drawn up for circulation throughout the country, its purpose being to inform promoters of competitions of the course they must adopt if they wish to secure, without delay, the co-operation of those who are best qualified to provide designs for the buildings they have in view. This is better than nothing, and the fact that the memorandum is signed, not only on behalf of the Royal Institute, but also on behalf of the Society of Architects is a very encouraging sign. . . .

I closed my first address with a few words on faith. With your permission, I should like to do so again—faith in the future of our noble art. It is difficult of attainment; it has to be held tightly when it is attained, especially in times such as these through which we are now passing. I have just been reading the Address of the esteemed President of the Royal Institute, delivered at the inaugural meeting. I see faith running between the lines right through, and, as he rightly observes, without faith there can be no enthusiasm. The one is dependent on the other. May we have both!

The President R.I.B.A. at Birmingham.

The Birmingham Architectural Association held its second general meeting at the Midland Hotel, Birmingham, on the 19th November. The President, Mr. H. T. Buckland [*F.*], occupied the chair, and 31 members were present. The meeting was preceded by a dinner in honour of Mr. John W. Simpson, President R.I.B.A., who was the guest of the Association.

Mr. Simpson said he had come to Birmingham to have an informal talk with Birmingham architects; he did not propose to deliver any set address. He was anxious that a comradeship should exist among architects. There seemed to be a feeling that the London members of the R.I.B.A. were not sufficiently in touch with their provincial brethren; such a feeling was most undesirable, and one which ought to be removed.

Mr. Simpson went on to say that he was here to cheer architects up. The difficulties in the profession at the present time were indeed great, but many architects were doing well, and things generally were improving. There was no cause to become too depressed.

If we plan our buildings well we are standing on the ancient traditions, and our work remains and becomes classic, but the inferior work gradually dies out, just as it did of old. If we follow the spirit of the old masters we shall contribute to art in the practice we all love, and have monuments to our credit that are immortal.

Mr. Simpson asked if any members present had any special grievances to bring up for discussion. He hoped they would treat him as a Parliamentary candidate and heckle him.

Mr. H. T. Buckland read an article which had appeared in the *Birmingham Post*, entitled "Work of the City Housing Department," being an extract of the annual report of the local Housing Director.

Mr. Simpson said he thought some of the statements contained in the report should not be allowed to pass unchallenged, and he thought the Birmingham Architectural Association a most suitable body to take the matter up. The average fees to architects on housing schemes, he asserted, were about 1½ per cent. Housing was a business in which the issues were enormous, and it was apparently not understood by Members of Parliament. The cost of houses was very great, and we were very much behind in their erection, but the Government would not face the problem squarely, especially the question of expenditure. If high rents were insisted upon, the local authorities would have to bear the brunt, and we should have houses with such prohibitive rents that no working man could afford to live in them. Some of the freak methods introduced by the Ministry of Health Architectural Department were not tending to ease matters in the question of houses.

Mr. Buckland, Mr. Bateman, Mr. Nicol, Mr. Savage and Mr. Martin all made reference to the revolution that was taking place in connection with the Form of Contract, and expressed various views on the subject.

Mr. Simpson was of opinion that the action of the Builders' Federation in denouncing the hitherto agreed Form of Contract was by no means an unmixed misfortune. Contracts must be agreed henceforth between builders and employers, and if the latter disregarded the advice of their architects in such a matter, the architects would be free of responsibility and must administer the contract to the best of their ability.

The preliminary proceedings at the meeting included the despatch of the following telegram to M. Louvet, President of the Société des Architectes diplomés, at Paris :—Architectes Anglais réunis à Birmingham envoient salutations les plus cordiales à leurs confrères Français avec vœux sincères pour bonne sante de l'éminent président Louvet. Vive la France !—SIMPSON, Président Royal Institute ; BUCKLAND, Président Birmingham Architectural Association."

MINUTES. III.

At the Third General Meeting (Business) of the Session 1920–21, held Monday, 29th November, 1920, at 8 p.m.—Present : Mr. John W. Simpson, *President*, in the Chair ; 24 Fellows (including twelve members of the Council), 19 Associates (including 4 members of the Council), and 5 Licentiates—the Minutes of the Meeting held 15th November were taken as read, and signed as correct.

The Hon. Secretary formally announced the decease of the following members since the last meeting in June :—Josiah Conder, *Associate* 1878, *Fellow* 1884, of Tokyo, Japan ; John Johnson, *Associate* 1881 ; Henry Blackbourn, *Associate* 1893 ; Arthur Patrick Hector Pierce, *Associate* 1907 ; Robert Smith Dods, *Associate* 1891 ; Thomas William Aldwinckle, *Fellow* 1887, and his son Thomas Wilson Aldwinckle, *Associate* 1901 ; Thomas Lennox Watson, *Fellow* 1884, *Retired Fellow* 1917 ; John Dixon Butler, *Fellow* 1906 ; Edwin Alfred Rickards, *Fellow* 1906 ; John Brightmore Mitchell-Withers, *Associate* 1884, *Fellow* 1911, Past-President of the Sheffield Society of Architects ; Hampden Wm. Pratt, *Associate* 1881, *Fellow* 1888, Past-President of the Architectural Association ; Temple Lushington Moore, *Fellow* 1905. Also of the following Licentiates :—James Richardson, Edmund Burke, F. W. Martin, Robert Arthur Parkin, George Angus Sutherland, Cyril Hamilton Dyer, John Close Williams, John Black Hector, John Henry Wall, James Gorman, James Strong.

On the motion of the Hon. Secretary, it was RESOLVED that the regrets of the Institute for the loss it had sustained by the decease of these members be entered on the Minutes of the Meeting, and that messages of condolence be addressed to their nearest relatives.

The following members attending for the first time since their election were formally admitted by the President—viz. : F. Danby Smith, *Fellow*, and A. D. Bryce and T. O. Thirtle, *Associates*.

The following candidates were elected by show of hands under By-law 9 :—

As FELLOWS (9).

GREEN : THOMAS FRANK, P.A.S.I. [*A.* 1903].

And the following Licentiates who had passed the qualifying examination :—

ARNOTT : JAMES ALEXANDER, Edinburgh.
BOND : WILFRID, Grantham.
HEWITT : STANLEY GOODISON, Liverpool.
LORD : GEORGE WILFRID, Sudan.
SLATER : WILLIAM FORD, Burslem.
SMITH : WILLIAM CHARLES CLIFFORD, O.B.E.
THOMSON : DAVID, M.B.E.
TWIST : WALTER NORMAN, Birmingham.

As ASSOCIATES (55).

ASHTON : ARTHUR, P.A.S.I. [*S.* 1907], St. Anne's-on-Sea.
BAIN : VICTOR [*S.* 1912], Leeds.
BANKS : WILLIAM ARTHUR [*S.* 1911], Stafford.
BATTY : WILLIAM ARNOLD, M.C. [*S* 1910], Leeds.
BLOOMFIELD : FRANK I'ANSON [*Special War Examination*], Sydney, N.S.W.
BONIFACE : CHARLEY FRANK [*S.* 1913], Petersfield.
BRACEWELL : ARTHUR [*S.* 1905], Keighley.
BURFORD : JAMES [*S.* 1916].
BUTTERWORTH : HAROLD, M.A. [*S.* 1917], Manchester.
CABLE : Professor ROBERT WILLIAM [*S.* 1909], Bombay.
CAMPBELL : DUNCAN ALEXANDER [*S.* 1919], Liverpool.
CHANTER : HORACE RAYMOND [*S.* 1908].
CHARLEWOOD : GEORGE EDWARD [*S.* 1910], Newcastle-on-Tyne.
CLAYTON : GERALD RUPERT [*S.* 1914], Blackburn.
CRUTCHLEY : FREDERICK ERNEST [*S.* 1908].
DAVIES : JOHN PERCIVAL WILKINS [*S.* 1913], Raisina, India.
ELSTON : JAMES [*S.* 1910].
FIRTH : JOSEPH PERCY [*S.* 1904], Wakefield.
GEORGE : BERNARD [*S.* 1919].
GISBY : ERNEST WILLIAM [*S.* 1908], Kuala Lumpur.
GOSSLING : HUGH FOLEY [*S.* 1919].
GREENWELL : CARLYLE [*S.* 1907], Sydney, N.S.W.
HAGUE : HORACE VINCENT [*S.* 1909], Derby.
HARDY : THOS. CHAS. [*S.* 1915], Ohio, U.S.A.
HIGGS : HAROLD JOHN [*S.* 1910].
HOOPER : CHARLES OWEN [*S.* 1909], China.
INGHAM : WALTER [*S.* 1910], Beverley.
JONES : WILLIAM HAROLD [*Special War Examination*].
JOPLING : ALFRED BRADSHAW BOSTON [*S.* 1919], Hull.
KEESING : GORDON SAMUEL [*S.* 1911], Sydney, N.S.W.
KNOTT : ARTHUR JOHN [*S.* 1909], Bristol.
MCNICOL : JOHN, P.A.S.I. [*S.* 1907], Stockton-on-Tees.
MAY : PERCY [*S.* 1905].
MORGAN : HUGH TOWNSEND [*S.* 1906].
MOSS : DONALD JOHN [*S.* 1912].
PALMER : ARTHUR JAMES [*S.* 1913], New Zealand.
POOL : STANLEY [*S.* 1907].
REW : NOËL ACKROYD [*S.* 1906].
RICKARD : STANLEY NOBLE [*Special War Examination*], Sydney, N.S.W.
ROLLO : ROBERT LESLIE [*S.* 1918], Aberdeen.
SANDERS : THOMAS ANDREW [*S.* 1919], Southport.
SATCHELL : HUGH GLANVILLE [*S.* 1919].
SEABROOK : SAMUEL BROUGHTON [*S.* 1912].
SKINNER : THEODORE ARTHUR [*S.* 1908], Bristol.
SMITH : WILLIAM JAMES [*S.* 1920], Glasgow.
SYMINGTON : HERBERT ANDREW [*S.* 1908], Narborough.
THOMAS : ARTHUR PHILIP [*S.* 1910], Bridgend.
THORPE : ALEXANDER [*S.* 1910].
UNSWORTH : GERALD [*S.* 1905], Petersfield.
VENTERS : JOHN MACKIE [*S.* 1920], Glasgow.
WELCH : HERBERT ARCHIBALD [*S.* 1909], Huddersfield.
WICKS : HERBERT GRAHAM, M.C. [*S.* 1907], Birmingham.
WILLS : TRENWITH LOVERING [*S.* 1910].
WINBOURNE : GOODMAN GEORGE, P.A.S.I. [*S.* 1915].
WOOD : CECIL WALTER [*S.* 1903], Christchurch, N.Z.

The Secretary announced that the Council had nominated for election to the Fellowship the Licentiates who had passed the Qualifying Examination and whose names were published in the JOURNAL for the 6th November, pp. 22–23.

The President referred to the motion which stood in his name on the Agenda—viz. : that certain additional provisions* should be embodied as essential conditions in the Regulations for Architectural Competitions—and stated that since the issue of the notice-paper the Northern Architectural Association had asked for an opportunity of submitting to the Council certain considerations which they regarded as of importance in relation to competitions. The President therefore proposed that the motion on the Paper

* These provisions are set out in the notice of the meeting published in the JOURNAL for the 20th November, p. 48.

should be deferred in order that the Competitions Committee might learn the views of the Allied Societies and discuss the matter with them.

The proposition, having been seconded by Mr. Herbert W. Wills [*F.*], was thereupon put to the Meeting and carried unanimously.

The President proceeded to the next item on the Agenda —viz., "The Chairman, on behalf of the Council, to move that the Revised Scales of Fees payable to Architects and Quantity Surveyors in connection with the State-aided Housing Schemes, as set out in the Ministry of Health's General Housing Memorandum No. 31, be incorporated in the 'Scale of Professional Charges' in substitution for the existing Clause 9."

The President stated that the negotiations which had taken place between the Institute and the Ministry of Health since August 1919 had resulted in a definite agreement regarding fees, and that this was the view of both parties was confirmed by the agreed scales having been embodied in the Ministry's Memorandum No. 31. That morning, however, a letter had been received from the Ministry stating that one or two questions of difficulty had arisen recently with regard to the Scale of Fees for Housing and suggesting that representatives of the Institute should discuss these questions with the Ministry before the Scale was incorporated into the Professional Schedule. The President therefore suggested that it was not advisable to proceed with the motion that evening, but invited the views of the Meeting upon the point.

The letter from the Ministry of Health having been read, Professor S. D. Adshead [*F.*] supported the President's suggestion, urging that special consideration should be given to the question of fees for superintending the carrying out of housing chemes.

Mr. Sydney Perks, F.S.A. [*F.*], having at the President's suggestion put to the Chair the question of which he had given notice—viz., "Are the Ministry of Health bound by their Memorandum No. 31 and will they refuse to sanction the remuneration of Architects and Quantity Surveyors at a lower rate than that scale?"—the Secretary replied that he had written to the Ministry asking that question but had not yet received a reply.

The Meeting expressed its acquiescence with the President's proposal that his motion should stand over until the conference with the Ministry had been reported upon.

An informal discussion which ensued at the invitation of the President brought out the many serious difficulties which confronted architects who were engaged, or who by reason of their special qualifications sought to be engaged, on the carrying out of the National Housing Scheme. Members taking part in the discussion included Mr. Sydney Perks [*F.*], Professor Adshead [*F.*], Mr. Herbert A. Welch [*A.*], Mr. Clapham Lander [*F.*], Mr. G. Leonard Elkington [*A.*], Mr. Horace Cubitt [*A.*], Mr. K. Gammell [*A.*], Mr. Wm. Woodward [*F.*], Mr. Francis Hooper [*F.*], Mr. T. Taliesin Rees [*F.*], Mr. T. Lawrence Dale [*F.*], and Mr. Maurice B. Adams [*F.*].

The President undertook that the Institute delegates to the conference should be fully instructed on the various points brought before the Meeting that evening in order that they should be discussed with the Ministry.

The proceedings closed at 9.40 p.m.

COMPETITIONS.

Llandudno War Memorial.

As a result of correspondence between the Competitions Committee of the R.I.B.A. and the promoters, the conditions of the above Competition are now in order, and there is no objection to Members and Licentiates taking part.

NOTICES.

Election of Members, 3rd January, 1921.

An election to Fellowship R.I.B.A. of Licentiates who have passed the Qualifying Examination will take place at the Business Meeting of 3rd January, 1921. The names and addresses of candidates (with the names of their proposers) found by the Council to be eligible and qualified for membership according to the Charter and By-laws, and recommended by them for election, are as follows:—

ADKINS: JOHN STANDEN, 8 Montague Road, Richmond Hill, Surrey. Proposed by W. Gillbee Scott, Maurice B. Adams, Herbert W. Wills.

ARMOUR: JOHN, Bridgegate, Irvine, Scotland; Smithhill, Irvine, Scotland. Proposed by John Watson, James Lockhead, and the Council.

BARKER: ROGER BRADLEY, Town Hall, Wolverhampton; 62 Compton Road, Wolverhampton. Proposed by Stephen Shaw and the Council.

BLAIN: WILLIAM JOHN, 144 St. Vincent Street, Glasgow; 11 Lauderdale Avenue, Newlands, Glasgow. Proposed by John Watson, Wm. B. Whitie, and David Salmond.

BRUNTON: FREDERICK SEPTIMUS, Electrical Federation Offices, Holborn, W.C.; 39 Twickenham Road, Teddington. Proposed by C. Stanley Peach, John Clarkson, George Lethbridge.

CAVE: AYLWIN OSBORN, "Treyford," Letchworth. Proposed by S. B. Russell, Barry Parker, Courtenay M. Crickmer.

CHURCH: ARTHUR HAROLD, J.P., 16 and 17 Devonshire Square, Bishopsgate, E.C.2; Inglenook, Wavertree Road, Woodford, E.18. Proposed by George E. Withers, Francis J. Sturdy, Sir Reginald Blomfield, R.A.

CRANE: LIONEL FRANCIS, 94 Church Street, Kensington, W.8. Proposed by Sir Reginald Blomfield, R.A., Andrew N. Prentice, Horace Farquharson.

DANIEL: THOMAS BRAMMALL, Blackwall Yard, E.14; Ventnor, Chislehurst, Kent. Proposed by W. Courtenay Le Maitre, A. E. Richardson, C. Lovett Gill.

DOLMAN: WILLIAM LEDSHAM, Crescent Road, Windermere; Bleak House, Windermere. Proposed by W. H. Ward, Raymond Unwin, A. N. W. Hodgson.

DURLACHER: ALEXANDER PERCY, A.M.I.C.E., F.S.I., 15 New Bridge Street, Ludgate Circus, E.C.4; 67 Parliament Hill Mansions, N.W.5. Proposed by Lieut.-Col. E. J. Bridges, O.B.E., M. E. Collins, E. Jeaffreson Jackson.

DURST: AUSTIN, M.A. (Cantab.), 3 Raymond Buildings, Gray's Inn, W.C.; Dent House, Bushey Grove Road, Watford. Proposed by William A. Pite, Edward Maufe, Leslie T. Moore.

ENGLISH: CHARLES WILLIAM, 36 Mecklenburgh Square, W.C.1. Proposed by Alfred W. S. Cross, Sir Reginald Blomfield, R.A., Sir Edwin Lutyens, R.A.

EWEN: ARTHUR JOHN CLIFFORD, 24 Coleman Street, E.C.2; 8 Champion Grove, Denmark Hill, S.E.5. Proposed by Frederick Wheeler, A. E. Richardson, C. Stanley Peach.

GALE: ERNEST SEWELL, 15 New Bridge Street, E.C.; 101 Sutton Court, Chiswick, W.4. Proposed by Sir Aston Webb, K.C.V.O., P.R.A., W. Howard Seth-Smith, Francis Hooper.

GARLICK: FRANCIS JOHN, 21 Lombard Street, E.C.3; 40 Windsor Road, Church End, Finchley, N.3. Proposed by E. Guy Dawber, H. Alex. Pelly, Henry Tanner.

GASKELL: PETER, J.P., Albert Chambers, 11 Carr Lane, Hull. Inglewood, Newland Park, Hull. Proposed by Sir W. Alfred Gelder, L. Kitchen, John Bilson.

GRUNDY: SAMUEL, JNR., Central Buildings, Ulverston; 2 Richmond Terrace, Ulverston. Proposed by Stephen Shaw and the Council.

HALL: JOSEPH LOCKWOOD, Public Works Department, Cape Town, S. Africa. Proposed by Arthur H. Reid, Franklin K. Kendall, John Parker.

HENDERSON: HAROLD EDGAR, P.O.Box 80, Nairobi, Kenya Colony, British East Africa. Proposed by Sydney D. Kitson, Walter H. Brierley, and the Council.

HIGNETT: CECIL HORACE, Norton, Letchworth, Herts. Proposed by Barry Parker, H. C. Lander, Raymond C. Unwin.

HOLTOM: EDWARD GIBBS, Holt, Norfolk. Proposed by James A. Swan, A. J. Healey, Arthur Harrison.

HOUSTON: JOHN ALFRED TAYLOR, Office of Public Works, City Chambers, Glasgow; 35 Blythswood Drive, Glasgow. Proposed by Wm. B. Whitie, James Lochhead, W. S. A. Gordon.

HUXLEY: WILLIAM SHERRIN, M.C., Kuala Lumpur, Federated Malay States. Proposed by C. G. Boutcher, Sydney Perks, Henry T. Gordon.

JERDAN: JOHN, 12 Castle Street, Edinburgh; 125A Princes Street, Edinburgh. Proposed by James B. Dunn, Sir Aston Webb, K.C.V.O., P.R.A., John Wilson.

JONES: HUGH GRIFFITH, 410 Drummond Building, Corner Peel and St. Catherine, Montreal, Canada. Proposed by Geo. A. Ross, Percy E. Nobbs, Philip J. Turner.

JONES: RONALD POTTER, M.A. (Oxon.), 7 Stone Buildings, Lincoln's Inn, W.C.2; 13 Hornton Street, Kensington, W.8. Proposed by Sir Reginald Blomfield, R.A., F. M. Simpson, Arthur Stratton.

LONGDEN: REGINALD THELWALL, York Chambers, Stoke-on-Trent; High Barns, Ladydale, Leek, Staffs. Proposed by John P. Osborne, W. Alex. Harvey, Henry T. Sandy.

LUNAN: THOMAS MELVILLE, 209 St. Vincent Street, Glasgow; 40 Belmont Gardens, Glasgow. Proposed by H. E. Clifford, John Watson, James Miller.

MAGGS: LEONARD, Shire Hall, Nottingham; Radcliffe-on-Trent, Nottingham. Proposed by H. Garnham Watkins, Robert Evans, Ernest R. Sutton.

MALCOLM: ALEXANDER NISBET, 76 High Street, Falkirk; Arthurden, Polmont, Stirlingshire. Proposed by Wm. B. Whitie, Alexander N. Paterson, John Watson.

MILLAR: THOMAS ANDREW, 9 Blythswood Square, Glasgow; 16 Kew Terrace, Kelvinside, Glasgow. Proposed by John Keppie, James Miller, Wm. B. Whitie.

NICHOLLS: WILLIAM HENRY, Consulting Architect to the Government of Madras, Madras, India. Proposed by Sir Edwin L. Lutyens, R.A., James Ransome, John Begg.

NORMAN: GEOFFREY, 8 Clifford's Inn, Temple Bar, E.C.; 55 Eccleston Square, S.W.1. Proposed by John Hunt, Henry M. Fletcher, Henry W. Finch.

NORTON: CHARLES HARROLD, 14 Bedford Row, W.C.1; 5 Holly Hill, Hampstead, N.W. Proposed by S. D. Adshead, Thomas E. Collcutt, John W. Simpson.

PATERSON: GEORGE ANDREW, 16 Blythswood Square, Glasgow; Terpersie, Helensburgh. Proposed by John Keppie, Alexander N. Paterson, Wm. B. Whitie.

PEARSON: LIONEL GODFREY, 28 Woburn Place, Russell Square, W.C.; 28 Church Row, Hampstead, N.W. Proposed by F. M. Simpson, H. Percy Adams, Theodore Fyfe.

PHIPPS: PAUL, B.A., 97 Jermyn Street, S.W.1; 8 Burton Court, Chelsea, S.W.3. Proposed by Sir Edwin Lutyens, R.A., Herbert Baker, Oswald P. Milne.

PORTER: BERNARD ARTHUR, County Buildings, 147 Corporation Street, Birmingham; 23, Handsworth Wood Road, Birmingham. Proposed by Herbert T. Buckland, Rupert Savage, Arthur Harrison.

PRESTON: ARCHIBALD FREDERICK, 50 Moorgate Street, E.C.2; 86 Warren Road, Leyton, E.10. Proposed by James S. Gibson, Alfred W. S. Cross, George Hubbard.

SNELL: JOHN SAXON, 26 Great James Street, Bedford Row, W.C.1. Proposed by A. Saxon Snell, Edwin T Hall, H. Percy Adams.

SPOOR: STANLEY MILES, 26 Great James Street, Bedford Row, W.C.1; 49 Oxford Mansions, W.1. Proposed by A. Saxon Snell, Sir Henry Tanner, Brook Kitchin.

STEEL: JOHN, Royal Buildings, Main Street, Wishaw; The Chalet, Wishaw. Proposed by James Lochhead, John Watson, David Salmond.

STEWART: JOHN, 16 Blythswood Square, Glasgow; Huntingdon, Bridge of Allan, N.B. Proposed by Alexander N. Paterson, John Keppie, Wm. B. Whitie.

STILL: JOHN EDWARD, 50 Threadneedle Street, E.C.; "Trewithian," Downs Court Road, Purley, Surrey. Proposed by George Hubbard, H. D. Searles-Wood, F. T. W. Goldsmith.

SWAN: JAMES HENRY, 8 Clifford's Inn, E.C.; Greystead, Amersham Common, Bucks. Proposed by Alfred Cox, Edgar S. Underwood, Henry W. Finch.

THOMPSON: ALBERT JOHN, c/o The Garden Cities Trust, 80 Adderley Street, Cape Town, S. Africa. Proposed by Raymond Unwin, Barry Parker, Major Harry Barnes, M.P.

WEIR: WILLIAM MAY, 17 Victoria Street, Westminster, S.W.; 41 Hillfield Road, West Hampstead, N.W. Proposed by George Hubbard, Wm. Woodward, Gilbert H. Lovegrove.

WILLIAMS: RICHARD JOHN, Parkstile Chambers, Market Street, Kettering; "Ivel," Glebe Avenue, Kettering. Proposed by J. Alfred Gotch, Sidney F. Harris, J. W. Fisher.

WILSON: THOMAS MILLWOOD, 4 Staple Inn, Holborn, W.C.1; 46 Hampstead Way, Golders Green, N.W.4. Proposed by E. Guy Dawber, Harry Redfern, Arthur Stratton.

THE FOURTH GENERAL MEETING (ORDINARY) of the Session 1920–21 will be held MONDAY, 13th DECEMBER, 1920, at 8 p.m., for the following purposes:—

To read the Minutes of the General Meeting held 29th November, 1920; formally to admit members attending for the first time since their election; to announce the names of candidates recommended for admission.

To read a Paper on

SARACENIC ARCHITECTURE IN EGYPT AND PALESTINE.

BY MARTIN S. BRIGGS [*F.*].

An EXTRA-ORDINARY GENERAL MEETING will be held THURSDAY, 16th DECEMBER, 1920, at 8 p.m., for the reading of a Paper on

THE IMPROVEMENT OF LONDON: THE SLUMS OF INNER LONDON AND THE HOUSING PROBLEM.

BY THOMAS E. COLLCUTT, Past President R.I.B.A.
